

INTERNATIONAL STUDIO

Library Extension Division
State Library
Springfield, - Illinois.

TRANSFERRED
Date



JUNE 1931

SEVENTY FIVE CENTS

In HOMES *which* FRIENDS REMEMBER..

The Wurlitzer Residence Pipe Organ is the choice of the discriminating. It gives fresh, final beauty to homes where life is richly lived.

Your home is kin to such homes—in charm—in warm, friendly hospitality—in the happiness which dwells there.

You need not be a musician to enjoy the Wurlitzer Residence Pipe Organ. For at your will this instrument summons great organists, who play in brilliant reproduction the music you enjoy.

Play the Wurlitzer Residence Pipe Organ at your nearest Studio . . . or listen only, if you prefer. Studios in New York, Buffalo, Chicago, Cincinnati, Detroit, Los Angeles, and Pittsburgh.



*The great hallway in the home of
Mr. and Mrs. Otto Luedeking
of Cincinnati, Ohio
showing the location of the Wurlitzer Organ*

WURLITZER *Reproducing* **Residence Pipe Organ**

A beautiful brochure, with photographs of installations, may be obtained from any Wurlitzer store.

A Magnificent Oriental Carpet

We quote from "A History of Oriental Carpets Before 1800" by F. R. Martin: "A carpet that appears to be copied from the grand carpets of the Mongolian period is Figure 297 which is said to be superb as to colouring. It is preserved in the Mosque at Nigde. I have only seen the copy that H. H. the Grand-Vizier Ferid Pasha has caused to be made of it. To judge by that it must be a carpet from an early date, not later than about 1500."

It is this early one that we have acquired and illustrate in part, above. Size, 10 x 24 feet + + It is priced, \$25,000.

A Rare Antique Among The Altman Prized Collection Of Fine Rugs

FIFTH FLOOR



Courtesy of the Metropolitan Museum

"THE SACRED GROVE," BY PUVIS DE CHAVANNES, A TYPICAL EXAMPLE OF HIS MURAL STYLE; IN THE HAVEMEYER COLLECTION

INTERNATIONAL STUDIO

(Associated with THE CONNOISSEUR)
Trademark Registered in U. S. Patent Office
COPYRIGHT, 1931, BY INTERNATIONAL STUDIO, INC.

JUNE 1931

A BRONZE HORSE ATTRIBUTED TO LEONARDO . . .	<i>Wilhelm Suida</i>	15
TWO PAINTINGS BY PIETER BREUGHEL THE ELDER . . .	<i>Aldo di Rinaldis</i>	18
THE EXHIBITION OF BYZANTINE ART IN PARIS . . .	<i>Roger Hinks</i>	22
CONSTANTIN GUYS, PAINTER OF "LA VIE MODERNE" . . .	<i>Armand Dayot</i>	24
AN ATTRIBUTION TO REMBRANDT'S EARLY PERIOD . . .	<i>J. H. J. Mellaart</i>	27
FRISIAN AND OTHER EARLY DUTCH SILVER	<i>E. Alfred Jones</i>	28
VARIOUS PHASES OF THE LOUIS XVI STYLE	<i>Rita Wellman</i>	33
A STUDY OF AMERICAN PIECRUST TABLES	<i>W. M. Hornor, Jr.</i>	38
ENGLISH STYLES IN A TUDOR BACKGROUND	<i>Jeannette Lowe</i>	42
NOTES OF THE MONTH		47
AUCTION SALES		51
NOTES FROM ABROAD	<i>Frank Rutter : Helen McCloy :</i> <i>Celia Woodward</i>	54
THE TRAVELER'S NOTE BOOK—ART ON THE SHORES OF THE BALTIC	<i>Harry Adsit Bull</i>	58
EXHIBITIONS		62
A SHELF OF NEW BOOKS		63
THE EDITOR'S PAGE		6
SEEN IN THE GALLERIES		8

*The cover reproduces a painting of a saint by Murillo after a lost original by Velasquez;
courtesy of Mr. and Mrs. Joseph J. Kerrigan (See The Editor's Page)*

COLOR PLATE

A VENETIAN STUDIO SCENE BY PIETRO LONGHI 14

PUBLISHED MONTHLY BY

INTERNATIONAL STUDIO, INC.

572 Madison Avenue, New York

H. J. WHIGHAM, Editor

FRANK RUTTER, European Editor

HELEN COMSTOCK, Associate Editor

FRANKLIN COE, *President*; H. J. WHIGHAM, *Vice-President*; JOHN RANDOLPH HEARST, *Vice-President*; AUSTIN W. CLARK, *Treasurer*; K. R. WILLIAMS, *Secretary*; address 572 Madison Avenue, New York. Telephone: Wickersham 2-2800. Cable address: Natstu, New York. This issue is No. 409, Vol. XCIX.

Subscription price is \$6.00 a year; single copy 75 cents. Postage to all other countries except Canada \$1.00 per year additional. Four weeks' notice is required to change address or start new subscriptions. Entered as second-class matter, March 1, 1897, at the post office at New York, N. Y., under the act of March 3, 1879.

Advertising Offices: New York, 572 Madison Avenue; Chicago, 919 North Michigan Avenue; Detroit, General Motors Building; Boston, 126 Newbury Street; San Francisco, Hearst Building; Great Britain, 175 Piccadilly, W. 1, London; France, Belgium, and Spain, 66 Rue Taitbout, Paris; Italy, Via Carducci 5, Milan; Germany, Switzerland, Austria and Czechoslovakia, Konradstrasse 4, Munich, Germany.

To CONTRIBUTORS: Articles are solicited by the editor on subjects that are interesting and significant in all branches of the fine and applied arts. No responsibility is assumed for the safe custody or return of manuscripts, but due care will be exercised.



FRENCH
AND COMPANY INC.

ANTIQUE
TAPESTRIES
FURNITURE
TEXTILES
WORKS *of* ART

210 EAST 57TH ST. NEW YORK

The Editor's Page

THIS is the time of year when the decorator comes into his own. The house is built, the apartment bought or leased, but the furniture may still be a problem and the curtains have yet to be hung. And so from now until the first of October we may hear more about modern fashions in decoration than fashions in dress.

Time was when the architect settled the style of the furniture when he drew his plans for the house. A Georgian house would call for Chippendale and a French Manor would demand the provincial modes of Louis XV. The New England farm house by the same token could hardly be dissociated from New England furniture of the Colonial period. But we have changed all that in recent years. When the influence of L'Art Décoratif crept in, those who would be fashionable had to import the new lacquered tables and chairs from France. But they could not always build new houses or apartments to fit the importations; therefore it became necessary to make the furniture fit the surroundings.

In adapting the efforts of Frank or Djo Bourgeois to eighteenth century exteriors we have differed in no particle from our European ancestors who bothered their heads very little about preserving a perfect balance of style. It never occurred to them to pull down their castles or their manors because new modes in decoration had caught the public taste. In their view it was the duty of the decorator or cabinet maker to suit himself to the architecture; and if new furniture could not fit into old houses there must be something wrong with the new furniture. We may find a similar point of view obtaining in America today. Last winter an architect built an Italian Renaissance house in Florida and had finished it even to the extent of the coffered ceilings, when he discovered that his client was intent on modern French furniture. At first sight the combination of the early Italian Renaissance with L'Art Décoratif would not look promising. Certainly no one in the Miznerized Florida had ever thought it possible to furnish the early Renaissance or the late Gothic houses of Spanish Palm Beach with anything but Spanish or at least Italian tables and chairs and damasks. Yet when the client insisted, the architect wisely came to the conclusion that if the furniture were good of its kind it would somehow suit the house.

WE saw an excellent example of a similar *mélange* in photographs reproduced in the April *International Studio* of the Courtauld house in London. Here we have one of the most perfect Adam houses in England, admirable both in architecture and decoration, and on the walls beneath an Angelica Kauffman ceiling are hung various examples of the modern French school of painting. Which goes to prove that a good Cézanne or a good Seurat will look perfectly at home on the walls of a Georgian house.

NEXT month *International Studio* will glorify Colonial America because we need to remind ourselves from time to time that we have our own tradition in furniture which is peculiarly suited to our own tastes and environment. It happens that our taste is eighteenth century and English in spite of the fact that politically

we looked towards France at the very time when we were importing cabinets and cabinet makers from England. This does not mean, of course, that we have overlooked the great *ébénistes* of Paris, or that our simpler standards have not gleaned much from the provincial designers of bourgeois furniture. But in the main our tradition is the tradition of England of the eighteenth century; and the very king who is the political anathema of the United States gave his name to our prevalent style of house architecture.

Since the modernistic wave hit America we have become slightly iconoclastic as regards the eighteenth century; indeed it might truly be said that the moderns will accept any century but the eighteenth. We find a ready welcome for the early Baroque, the Empire, or the Regency, and now we become lyrical about the long despised Victorian frumpery. But quite possibly the craze for novelty may be carried so far as to make the eighteenth century positively fashionable. In this hope we lay especial stress next month on the Colonial period in which we may include the first decades of the Revolution, since so many people say Colonial when they really mean Revolutionary. In those days furniture making here as in England reached its zenith; neither before nor since have we attained such a combination of comfort and elegance. Although we cannot live forever in the eighteenth century we should not forget what it has taught us, nor overlook the share which our own people took in developing that fine taste in decoration. We shall not

improve on the works of that period until we produce styles which in the same degree satisfy the requirements of comfort and taste.

THE present issue contains an especially interesting contribution from Dr. Wilhelm Suida, author of *Leonardo und sein Kreis*, who attributes to Leonardo a recently discovered bronze horse, hitherto unknown to scholars. Roger Hinks of the British Museum sends us an article on the Byzantine exhibition now open in Paris. As the first international exhibition of its kind it is of great value.

DURING his recent stay in America, Dr. Sanchez Cantón, Assistant Director of the Prado, made a study of the painting reproduced as this month's cover. He recognized the composition as that of a missing Velasquez, probably painted by Murillo, but prior to the Revolution still hoped to have the picture in Spain to test the value of attributing it to Velasquez.



Byzantine Exhibition, Musée des Arts Décoratifs

V CENTURY IVORY, LENT BY THE BARGELLO



A telephone on your writing desk simplifies the matter of entertaining immeasurably. You can invite your friends . . . direct your servants . . . and arrange all the little details incident to planning a party . . . without moving from your chair.



In the library, a telephone enables you to make calls and answer them without dropping your book or leaving your writing.



The pantry telephone makes it possible to talk to the cook . . . without taking her too far from an active oven.

"AND CUT SOME ROSES FOR THE TABLE, PLEASE"

FRESH FLOWERS FROM THE GARDEN . . . YOUR MOTOR FROM THE GARAGE . . . EASILY, QUICKLY, BY TELEPHONE!



A telephone in the greenhouse brings flowers when you want them . . . keeps you in touch with work about the grounds.

IN HOMES that seem to run themselves—where smooth direction is sensed but seldom seen—there you are likely to find telephones in convenient places. In bedroom, nursery, library, kitchen, basement, garage—wherever time and energy can be saved by quick communication. With equal ease, you talk from room to room, to friends across the street, across the state, or even across the ocean—over the same instruments.

Many homes employ the dial telephone intercommunicating system, perfected by Bell engineers, which serves up to fifteen telephones. No operator is necessary. Calls can be answered at any telephone and transferred to any other. There

is complete privacy on all calls, inside or outside. The instrument most often used is a specially designed hand-set telephone, compact and smart in appearance.

Intercommunicating systems of many kinds, and special equipment for special requirements, are available from your local telephone company. All such systems are installed and maintained by the company, which assures you of continuous, satisfactory service.

The telephone company will be glad to help you in planning the telephone arrangements best adapted to the needs of your home or apartment. Just call the Business Office.



Seen in the Galleries

WHEN Robert Adam arrived at the conclusion that it was necessary to make furniture and fittings to harmonize with his architectural treatment of an interior he was as thorough in this as in everything else. The pair of candelabra from Barton, Price and Willson, 46 East Fifty-Seventh Street, is of Adam design, a charming combination of carved wood, brass and a composition material and, fortunately, retains its original crystals. The fluted pedestals surrounded by wreaths of laurel leaves are creamy white and have achieved a venerable patina. The little *amorini*, once painted black, face right and left, making a symmetrical unit of the pair.

The proportions of each candelabrum are pleasing as they are twenty-seven inches in height and measure at the spring of the branches about a foot in width. The wide, shallow diamond cuttings and sweeping festoons of the crystals in these candelabra are well suited to the graceful ornament in which Adam delighted down to the tiniest detail of an interior. This particular pair is dated about 1780, a time when taste and technique in both crystal and metal were at a high level.

THE vogue for scenic papers which flourished in France in the early nineteenth century was brought to especial prominence through the work of Joseph Dufour. No design was more popular than his *Monuments of Paris*, a panel of which, reproduced here, is from the establishment of Isabella Barclay at 16 East Fifty-Third Street. It was a favorite not only in France but also here in America for rooms papered with these "elegant hangings" have been found from Bellows Falls to points as far South as Fredericksburg, Virginia. Such was the warmth of feeling between France and America engendered by their recent struggle side by side against England that importations from France had more than their usual prestige. And no one would deny the



Courtesy of Barton, Price and Willson

ADAM CANDELABRA WITH ORIGINAL CRYSTALS; 1780

charm and vivacity brought into a room by means of so lively and genteel a scene as this ideal view of the Seine. Along the *rive droite* are ranged, from left to right, the imposing façades of the Val de Grace, the Louvre, St. Sulpice and the Cours Legislative. Le Butte de Montmartre is silhouetted against the horizon, the Colonne de Palmier with its bronze cordons is transplanted from the Place du Châtelet, while the Tour St. Jacques and Notre Dame keep modestly to the background. If a few geographical liberties are taken on this side of the river, life on the *rive gauche* is too delightful to be gainsaid. Here we see horsemanship, tambourine playing, needlework, the art of the dance and the education of the young carried on by little figures in charming attire; and if one is to believe one's eyes a gondola and something very like a dory are afloat on

the river. What a scene to bring into the austere New England home!

They were brought, however, and used mostly in entrance halls and dining rooms where the number of pieces of furniture was small. A large expanse of sky gave plenty of margin to adjust the paper to the height of the room without damage to the design. Occasionally the designs were re-edited, the small figures brought up-to-date in their habiliments, here and there a gentleman added for decorum where once a lady had wandered unattended, in eighteenth century abandon. The subject matter used in the designs had the widest range. "The French in Egypt," "The Twelve Months," "The Incas," "Views of Switzerland" and "Hindustan Scenery," "The

Hunt" and all manner of mythological tales were employed. In a booklet explaining one set of papers of Captain Cook's *Voyages*, Dufour says that all romantic and decorative points of view were exhausted in the attempt to find something new and startling. If they do not startle us today they do inspire, as Henri Clouzot says, our affectionate admiration by their sincerity and freedom from artificiality, charming records of their times.



Courtesy of Isabella Barclay

PART OF WALLPAPER SERIES, "MONUMENTS OF PARIS," BY JOSEPH DUFOUR, 1815

Decorations and the Fine Arts

L'Ermitage Galleries, Inc.

3 East 52nd Street
New York



Icons, Brocades and
Objects of Art
from
Russian Imperial
Palaces

ISRAEL SACK

*Specializing in American Antiques
of the Colonial Period*

85-89 CHARLES STREET

BOSTON

114 EAST 57th STREET

NEW YORK

THOMAS J. KERR

formerly with
DUVEEN BROS.

Important Paintings by Old Masters

Antique Works of Art

Tapestries

Furniture

FRANCES BUILDING

Fifth Avenue at 53rd Street

New York

ROLAND
KOSCHERAK

*Far Eastern
Art*

Lacquers
Netsukes

Prints
Bronzes

Shrines



Print by Yeishi
Hinazura of Chojiya
From the series "Seiro Bijin Rokkasen."

42 West 58th St., New York



Rare example of a Gothic cabinet
from the Gandersheim Castle, West-
phalia, about 1400; oak with iron.
Height: 1.53m., width: 0.97m.,
depth: 0.46m.

MALMEDÉ &
GEISSENDÖRFER

HIGH-CLASS
ANTIQUES
FURNITURE, PAINTINGS,
TAPESTRIES, Etc., Etc.

33 Unter Sachsenhausen 33
COLOGNE/RH.

NATIONAL ART GALLERIES
INC.

AUCTIONEERS and APPRAISERS

Cables: NATARTGAL, N. Y.

Tel. Plaza 3-1740

Continuous Exhibitions

of fine Antiques and Works of Art to be disposed of at private
sale and public auction.

Frederick A. Chapman . . . Auctioneer

Rose Room

HOTEL PLAZA

FIFTH AVENUE AT 58th ST., NEW YORK

Laura Wand

Interior Decorator

If you, too, appreciate a well-appointed home,
with harmonious atmosphere, attractively furnished
and in good taste . . . you will find Mrs. Wand's
assistance invaluable—no matter how small
your problem may be.

OLD FABRICS ANTIQUES
no charge for consultation
683 Lexington Ave., New York

Wickersham 2-1794

BLACK LACQUER BED
WITH CHINESE DECORATION
IN GOLD

4' 6" wide overall
8' 0" high overall
6' 8" long overall



Miss Gheen Inc.

THE DECORATION OF HOUSES

620 N. Michigan Ave
CHICAGO

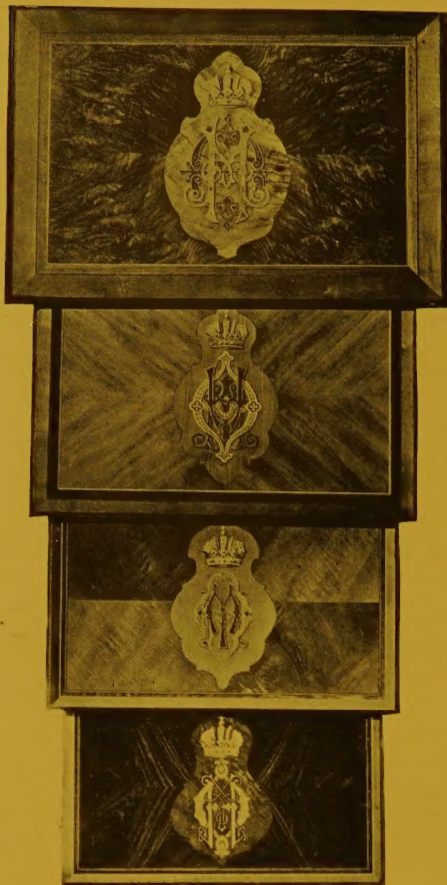
54 East 57th Street
NEW YORK

TO anyone who has been reading *The Education of a Princess* this winter there is much that will be interesting in L'Ermitage Galleries at 3 East Fifty-Second Street, where there is an amazing collection of furnishings from Russian palaces brought here through a special arrangement with the Soviet Government to be sold in America. Needless to say none of the things were ever offered for sale before the Revolution and although there is much that is too, too magnificent for anyone who is less than a czar, there are many less overpowering pieces which are very appealing because of their daily use by personages who have almost become legendary. A tea set spoken of by the Grand Duchess Marie as having been used by her Aunt Ella at a tea party has found its way into this Gallery, as well as dozens of plates, cups and saucers from a magnificent set of china presented by Frederick III of Prussia to Nicholas I as a coronation gift. When any of its original six thousand pieces had to be replaced the Royal Imperial Porcelain Factory at St. Petersburg made copies. This factory was founded by Catherine the Great and produced its wares exclusively for the Imperial household marking each piece with the special insignia of the reigning emperor or empress at the time of its manufacture.

Among the charming pieces of furniture which might find themselves against a less fabulous background than a royal palace of the Romanoffs is a set of telescope tables each bearing in marquetry inlay the crown and initials of Maria Feodorovna, the wife of Alexander III. She was the mother of the late Czar and died a few years ago in Denmark, to which she fled before the Revolution.

The tables are representative of fine Russian workmanship for they are by the greatest master of woodwork in Russia, I. Kandorov, and were presented to the Czarina on her coronation day. The inlay is all done in Oriental woods whose colors are almost unbelievable. A light turquoise blue, a little reminiscent of hawthorn, is most striking in color, but there is great beauty too in the darker table tops for each is handsomely marked and matched to show its grain. The legs are carved to give a fretted appearance and underneath is the little brass tag of the Winter Palace, for the Czarina allowed them to be exhibited there to the public, where they were at the time of the overthrow of the government.

It should be noted perhaps that a great many of the objects in this collec-



Courtesy of L'Ermitage Galleries

TABLES WITH INITIALS OF MARIA FEODOROVNA

tion are not Russian, for the Kremlin particularly was a perfect storehouse for importations from Germany, France, England and Holland and much that was actually made in Russia is highly derivative in its style.

THE prints which hang over the Georgian hunting table now being shown at the galleries of Arthur S. Vernay, Inc., 19 East Fifty-Fourth Street, celebrate two phases of outdoor and indoor life which make them delightful accessories to this particular piece of furniture. One depicts the hounds pursuing the fox in full swing; in the other the hunters may be seen at the end of the day enjoying "the sweet pleasures that spring from the chase," according to the sentiment engraved underneath. The prints are two of a set drawn on stone by Thomas Fairland and painted by F. C. Turner in very soft and pleasing colors.

The hunting table was made about 1785 and was of the type that was carried out to the lawn or terrace to serve a buffet breakfast and to dispense the stirrup cup. Such tables were often collapsible since they were used for movable feasts; this one has an extension leaf as well as a section which fits into the horseshoe opening so as to make a solid top if this is desired. If, however, people came up and helped themselves to food and drink they were assisted

the opening, and the hunters refreshed themselves from bottles which when emptied could be tossed into a mounting pile in the net.

A pair of mahogany Sheraton cases with their original liqueur bottles stand at either end of the table. The Georgian brass-bound bucket on the floor might easily be thought to be a wine cooler. It is, however, a plate bucket with a longitudinal opening making it easy to handle the vast pile of plates which it could hold.

Entertaining required an appallingly large number of accessories to the table. The advantage of a bucket over a tray for the bearing to and fro of plates may readily be seen. It is interesting to see in these objects the implications of a life so much more formal than that of today, for all the vaunted complexity of the latter.—J. L.



Courtesy of Arthur S. Vernay Inc.

GEORGIAN HUNTING TABLE, C. 1785; SHERATON CASES WITH ORIGINAL BOTTLES



Courtesy of the Daniel H. Farr Company

20" x 24 3/4"

A VENETIAN STUDIO SCENE BY PIETRO LONGHI (1702-1785)

One of a pair of the artist's paintings of Venetian interiors that was formerly in the collection of Lord Wimborne. Others of the same size, and apparently the same series, are in the Metropolitan Museum and the National Gallery

INTERNATIONAL STUDIO



JUNE, 1931

A BRONZE HORSE ATTRIBUTED TO LEONARDO

BY WILHELM SUIDA

THE DISCOVERY OF A SCIENTIFIC MODEL OF A TYPE TO AID IN ONE OF HIS VAST EQUESTRIAN UNDERTAKINGS ADDS ANOTHER WORK OF SCULPTURE TO THE SMALL NUMBER SAFELY GIVEN TO DA VINCI

THE depiction of horses fills a very large and important place in Leonardo's work. It would be almost impossible to name a painter who shows not merely so many but such various treatments of this subject. Indeed, did we not possess his numerous original drawings, we might hesitate to attribute treatments so dissimilar to a single artist. For this variety there are two reasons. In the first place, his concept of the horse underwent certain changes in the course of his career, and we can define those changes fairly clearly from various authenticated drawings by his hand. In the second place, the purpose underlying these pictures explains their striking variety. A few examples will make clear what I mean.

As an example of his early period we have the unfinished panel of the *Adoration of the Magi*. Here a definite type predominates—a horse with strong and heavy legs and a rather short rump. A number of drawings illustrate this phase. Dr. W. R. Valentiner demonstrated recently, and quite correctly, the connection between one of these drawings and a relief by Bertoldo (*Leonardo as Verrocchio's Co-worker. Art Bulletin*, XII, No. 1. Chicago, 1930).

In the Milanese period, from 1483 on, we see certain developments which are obviously due to the trained eye of a connoisseur. Compared with the complete beauty of those thoroughbred breeds, which Leonardo henceforth takes as

his models, the horses of his Florentine period seem plump and commonplace. In Milan he had ample opportunity to study both the mass proportions and the noble "points" of the mounts of the Milanese courtiers. •

About twenty years later, in connection with the cartoon of the *Battle of Anghiari* in Florence, we find a definite stylization which leaves no room for individual differences: the horse, conceived henceforth in a heroic and pathetic manner, is invested with an air of melancholy appropriate to a large-scale composition. This is the treatment which Rubens took over and developed.

These various treatments of the horse fall, in respect of their purposes, into two groups; the one designed for artistic ends, the other for purposes of analysis, record, and study. It goes without saying that each group involves the other, and the unique perfection of Leonardo's depiction of horses lies



ANATOMICAL STUDY AFTER LEONARDO BY CARLO RUINI



Courtesy of Parish-Watson

STUDY BY RUINI BASED ON A PLASTIC MODEL, PROBABLY THE BRONZE "HORSE" EXECUTED MORE THAN A HALF CENTURY EARLIER

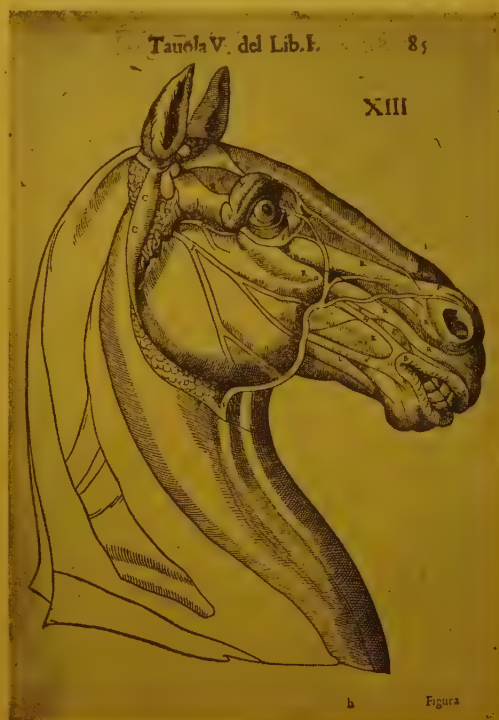
precisely in the union of both, the artistic and the scientific. Nevertheless, we can never doubt to which category any given model belongs. This is particularly true in the case of those plastic models, of which we can still form a tolerably clear conception. These show that, along with the work for the equestrian statue of Francesco Sforza, he must have produced a number of smaller figures.

The scientific purpose is most apparent in the studies of the anatomy and proportions of horses. There is no doubt that many more of these studies once existed than what we now possess. G. P. Lomazzo who was very well informed on the subject of Leonardo, speaks in *Idea del Tempio della Pittura*, of the drawings of human and equine anatomy which he had seen in the possession of Francesco Melzi, and which he prized for the divine perfection of their detail (*l'anatomia dei corpi umani e dei cavalli, ch'io ho veduto appresso a Francesco Melzi, designate divinamente di sua mano*). And in another passage he says that Leonardo was peerless in both the plastic and pictorial depiction of horses, as one may see in his anatomical studies. From the frequent references to this opinion we may infer that the first detailed studies of the anatomy of the horse, published

by the Bolognese Senator Carlo Ruini in Bologna in 1598 and in Venice in 1599, and soon translated into French, English, and German, owed much to Leonardo, especially in their illustrations. (E. Jackschath. *Die Begründung der modernen Anatomie durch Leonardo da Vinci und die Wiederauffindung zweier Schriften desselben*, in *Medizinische Blätter*, Wien, 1902. Cf. F. Malaguzzi Valeri. *Leonardo e la Scultura*. Pubblicazioni dell'Istituto Vinciano in Roma. V.)

A comparison of that admirable drawing in Ruini's book of the *Cavallo Scorticato* (a horse stripped of its hide so as to lay bare the muscles and ligaments) with various well-known pictures of horses of the late cinquecento will go far to establish its derivation from Leonardo.

In this connection, a new and very important factor has now been introduced by a bronze statuette representing a *Stripped Steed*, which we have the opportunity of making known through this article. It is an extremely carefully worked-out figure, standing 22 cm. high, with an even greenish patina. Not only the muscles and ligaments of the head and legs, but the rich play of the veins have been reproduced with astonishing accuracy. The resemblance of this statuette to the horse in Ruini's book is startling, so much



EQUINE HEAD PUBLISHED BY RUINI, 1597



Courtesy of Parisb-Watson

H. 22 cm.

"CAVALLO SCORTICATO," OR "STRIPPED STEED" PROBABLY MODELED AND CAST BY LEONARDO AS AN AID TO A LARGER PROJECT

so that it is impossible to think of the one apart from the other. Which antecedes the other? To that question only one answer is possible: the statue considerably antedates the drawing. Its perfect quality is not the only deciding factor. It is almost inconceivable that a bronze sculptor, however skillful, could have produced it by copying the etching in Ruini's book; whereas the illustrator of the text-book had only to copy the statuette from various angles and fill in a landscape background to produce the three plates which illustrate the horse so completely. The fact that the bronze horse appears in the same position as in the plates may be easily explained, as it was a common practice at the time for the artist to reverse the reflected image in the etching.

That only a plastic and not a natural model served Ruini's illustrator is abundantly clear. Every probability points therefore to the fact that the model for the three plates in Ruini's *Anatomia del Cavallo* was the pre-existing bronze statuette, or another cast from the same figure. Compared to the plates, this statuette offers a far firmer foundation for the ascription to Leonardo of this depiction of the *Cavallo Scorticato*. It is a striking parallel to the analogous human study of the *Uomo Scorticato*. Every visitor to the Duomo of Milan will recall the marble statue of St. Bartholomew (1562) carrying his decapitated head on his arm, a figure whose scientific and didactic character is so plain that it has often been criticised for its want of (Continued on page 72)



THE DESCENDING COMPOSITIONAL LINES OF BREUGHEL'S "BLIND MEN" EMPHASIZE THE STARK TRAGEDY OF THE SUBJECT

TWO PAINTINGS BY PIETER BREUGHEL THE ELDER

BY ALDO DI RINALDIS

BOTH *The Blind Men* and *The Misanthrope* by Pieter Breughel the Elder, in the National Museum at Naples, were signed in the year 1568. Both canvases on which the paintings are executed in tempera are exactly the same in texture; the method of painting adopted by the artist is the same in both works; the coloring, too, is identical. Expressions of the same period in the painter's life (two years before his death) and probably done by him one right after the other, these two pictures are generally considered to be masterpieces of European painting of all time. This valuation is indubitably merited. But it is important for us to know for what reasons and in what way these two pictures succeed in being masterpieces, aside from the extra-pictorial intentions of the artist, and in what degree each of them is a masterpiece in comparison with the other.

The composition of *The Blind Men* originated from a drawing by Breughel which was engraved, possibly by Pieter van der Heyden in a series of *Twelve Flemish Proverbs*, (twelve printed engravings from drawings by Breughel) among which there is also to be found the first reproduction of *The Misanthrope*. In this first drawing there are only two blind men, illustrating literally the words of Saint Matthew (XV, 14), "And if the blind lead the blind, both shall fall into the ditch." Our painting shows six blind men. The first two, separated from the others, the one having fallen into a ditch, the other about to fall on top of him, illustrate the words of the Evangelist quite as faithfully as the engraving in *The Twelve Proverbs*. The presence of the other four blind men is explained not only because they give the effect of greater tragedy which was sought by the artist in carrying out his interpretation, but it was evidently his purpose to

represent in these mournful human masks a state of spiritual anguish. Here are four blind men wandering on a strange path, feeling the abyss opening before their uncertain steps, and the impenetrable night, which has already descended upon their dead eyes, closing over their spirits.

Strikingly felt in the painting, is the drama of helpless blindness smiled upon by the morning sun; here the wretched faces express the response of these poor creatures to the vitality and the warmth of the sun. Pathetic faces they are, drawn in with a relentless minuteness of realistic detail, a characteristic of Breughel which is almost carried to excess; so much so that one might be tempted to call these faces caricatures, if their wretchedness were not so moving. Deeply thought out psychic states are shown here; the increasing tension of those about to fall, the gradual change from abstract fear to the horror of the irreparable fall into the abyss, an abyss which does not exist for us, which in the picture is simply an ordinary pond with grassy banks, but which is real enough for them, dug deep by fear.

Enclosed in a narrow rectangle, considerably longer than it is wide, the composition is constructed on the scheme of two straight lines which, forming an acute angle at the top of the canvas on the left, separate rapidly in their approach to the other side. The first line, in the background, describes horizontally the roadway of a little village, the other, sharply descending, almost perfectly diagonally, to the lower right-hand side of the canvas, describes the incline followed by the six blind men. The bulky mass formed by the men, rounded in the shoulders under their heavy peasant cloaks, gathers weight as this oblique line descends, making a rapid crescendo of mass from left to right. Because of this obliquity,



THE SIX FIGURES OFFER A CONTRAST IN PSYCHIC STATES



EACH BLIND MAN HAS HIS OWN PARTICULAR BLINDNESS

this progressive gravitation of the plastic mass, the line made by the six gives the composition depth; the tranquil line of the roadway extending to the distant trees gives it breadth. The first line, because of the weight which develops along it, makes the other seem farther away and less real in the faint grays and peaceful greens of the background; in their black solitude the blind men are remote from the atmosphere of social life, the houses of men, the Church of their faith.

Now we can observe how purely painter requirements are fulfilled on the decorative side, how in even the smallest details the artist serves his general scheme. This is not Breughel's usual vivacious coloring, rendered like polished enamel or like sumptuous velvet; from his rich palette there is only a semblance of his yellow, and a red mixed with umber to give chromatic heaviness to the group. A yellowish tint, and a yellow-marron, color the foreground, brushed in with



THE PEACEFUL LANDSCAPE AND CHURCH IN "THE BLIND MEN" ARE REMOTE FROM THE TRAGEDY ENACTED IN THE FOREGROUND



THIS PAINTING, GENERALLY CALLED "THE MISANTHROPE," WAS PAINTED IN THE SAME YEAR AS "THE BLIND MEN," 1568

rapid technique in freely watered tempera, here and there it is heavier and darker; in other places the color is appreciably lightened, and then again is put in with an almost dry brush. A fresh dewy green colors the pleasant rustic scene in the background, warming up to a delicate sunny green in the mass of trees, becomes light and transparent in the dotting of leaves with golden edges, and finally intrudes into the soft whitish blue which spreads over the morning sky. A sagacious juxtaposition of a watery white, of white mixed with sky-blue, of black saturated with azure (the blue of a blackbird's wing but without the lustre) proclaim Breughel's color sense as intensely as his most colorful work.

Everything in this first painting which is limpid and felicitously expressed (the psychological content, the relationship of the individual figures, and the arrangement which conforms to the artist's purpose as a story-teller) is confused in the other painting. Here the protagonist, an old monk, is seen as if he had walked diagonally across the canvas, making his way rapidly to the lower left, on a path strewn with

crosses (three pointed nails). His figure is wrapped in a brown cloak; his eyes are covered up by the deep cowl; his long red nose comes down in a hook over the tightly closed lips; his beard is pale silver; his clenched hands barely seen.

A gnome has lifted one of the voluminous folds of the monk's cloak, disclosing his money-bag which hangs on a cord from his waist, and is about to cut the cord with his knife. The gnome has a huge round head and eyes glistening with evil. His misshapen body, dressed in rags, is encased in a large crystal globe from which his arms, and puny legs with enormous feet, are thrust. The globe is fashioned with a metal frame about the center with double bands reaching to the top, which is surmounted by a cross. In the background on the horizon a fiery glow, only faintly suggested with a few strokes of the brush and a vague mass of forms, seems to indicate a battle and fire. These are the main descriptive features in the painting which one sees, with some variations and omissions, in the engraving, a reproduction of a Breughel drawing, signed I. H. W. and included in *Twelve Flemish*

Proverbs seen in the collection of Jean Masson, of Amiens.

In the *Twelve Proverb* series each engraving, circular in shape, has beneath it an explanation or a "moral" on the subject, written in Flemish. In *The Misanthrope*, the legend is paraphrased by two verses in French inscribed in the lower part of the engraving itself: "*Je porte deuil voyant le monde qui en tant de fraudes abonde.*" Even in the picture at the Naples Museum the artist has recognized the necessity of having some sort of inscription, of resorting to means extrinsic to his work as a painter, to throw some light upon what he himself felt was not perfectly clear in his representation of his subject. But these words (*om dat de werelt is soe ongetru daer om gha ic in den ru*) written beneath the picture fail to fill up the gaps which one detects in the artist's faulty descriptive language used in this painting. The variety of titles given to this canvas, *The Misanthrope*, *The Misanthrope Robbed by the World*, *The Hermit*, *The False Hermit*, *The Hypocrite*, names given by the painter himself to his protagonist, may explain a little of the meaning, but they fail to tell us all that we would like to know about this satire which we sense is there without understanding it.

Let us discuss then, as far as we are able to go, the elements which go to make up this work. The main figure is an old monk. The confirmed wickedness which is stamped on his features is sufficiently confirmed by the full money-bag which he has hidden beneath his cloak. He comes from the background (where the glare of fire and the suggestion of battle are probably meant to signify the state of Flanders under the hard rule of Spain) and from there is making his way toward solitude and peace. But he who is fleeing from the evil of the world has not renounced the world's goods; for this reason the road to peace which he seeks and hopes to follow is strewn with crosses like that of the men who fight, who cheat and who writhe and die in pain. The nails which are on his path refer to the theft he has committed.

The false misanthrope, the false hermit, the hypocrite is punished for his secret greed. The robber who steals from him re-establishes justice. He who accomplishes the robbery is a Satanic creature dressed as a beggar—the spirit of the world which pursues and punishes the false man of religion who disdains it and flees from it. But suppose we consider this thief as he is in the picture. He is grotesque and evil, a kind of creature out of the Nibelungs, fixed in the same globe of crystal surmounted by a cross which the Primitives put in the hands of the Infant Jesus to symbolize the World ruled by Faith. The painter wishes us to see in this, then, the spirit of the World as a Satanic force which, penetrating into the Church, becomes supreme ruler in the lives of men. The satiric intention is found not only in this symbol of the Church, which is perfectly consistent with the mentality and taste of this artist who painted a comic battle between coffers and misers, but in the fact that the Church, by means of the Satanic spirit which has entered it, turns against its own minister, taking from him the ill-gotten gold which he would like to carry with him safely into his world of solitude.

But all this has nothing to do with the painting—as a painting. The fact that we are obliged to extract from the picture the descriptive elements which are a part of it, and transfer them to an intellectual plane in order to understand them and to readjust them, demonstrates that the "subject" of the composition is not thoroughly explained by the descriptive material the painting affords us.

In *The Blind Men*, Breughel's satiric meaning (the blind man who takes it upon himself to lead the others and is the first to fall) is carried out in the psychological content of the work. This psychological content is expressed with complete clarity in the attitudes and in the faces of the men, and these descriptive elements are supported by the general construction of the work, by the scene itself as well as by the color. *The Blind Men* is a (Continued on page 71)



THE LANDSCAPE OF "THE MISANTHROPE" SEEMS TO HAVE BEEN IMAGINED BY THE ARTIST RATHER THAN SEEN

THE EXHIBITION OF BYZANTINE ART IN PARIS

BY ROGER HINKS

THE FIRST DISPLAY OF BYZANTINE ART TO BRING TOGETHER MASTERPIECES SHOWING THE HARMONIOUS FUSION OF HELLENISTIC, NEAR-EASTERN AND NORTHERN BARBARIC INFLUENCES

THE international exhibition of Byzantine art in the Pavillon de Marsan, inaugurated at the end of May and open till July, affords an opportunity to students which will never occur again. The treasures of Byzantine art scattered at the sack of Constantinople during the Fourth Crusade in 1204, and again two and a half centuries later when the city was captured by the Turks, found their way into the treasuries of cathedrals and royal houses; and although some have been secularized and sequestered and their contents made known to the world, many are still comparatively inaccessible and little known. The generosity of ecclesiastical bodies, museums, and private owners has now made it possible to unite under one roof such a display of masterpieces that it is hardly an exaggeration to say that nobody has hitherto realized the range and variety of the art which flourished through the eleven centuries of imperial Byzantium.

The art of Byzantium was essentially a sumptuary art. Inspired and supported by the court and the church, it exhibits a twofold character in which material splendor and spiritual intensity are combined in an indissoluble amalgam. Its triple descent from the Hellenistic art of the Roman Empire, the oriental

art of Sasanian Persia, and the barbaric art of the North is responsible for that complex fascination which all must feel in the presence of this noble array. Like many other traditions derived from widely different sources, the Byzantine tradition is in appearance anything but eclectic; the varying threads have become woven into a fabric which certainly changes its color and texture as it unrolls, but which from the earliest moment to the last exhibits an unmistakable character.

When Constantine moved the center of his state to the shores of the Bosphorus and revived the political prestige of Palestine by his championship of the Christian religion, he gave an official importance to that section of the Roman world which had always been fertile in artistic and intellectual ideas. Constantinople was appreciably nearer than Rome to Alexandria and Antioch, those great clearing-houses of the Hellenistic world; it stood on the doorstep of Asia, and while its Roman traditions survived in practical affairs, the East transformed its imaginative existence. Its art became spiritualized by Christianity; the ancient emphasis on the material reality of the human body gave place to the modern conception of the greater and more

*Lent by the Louvre*

SILVER GILT RELIQUARY COVER; XII CENTURY



THREE CAMEOS WITH FIGURES OF SAINTS DEMETRIUS AND JOHN OF KONOMOS, LENT BY THE LOUVRE; XII AND XIII CENTURIES

lasting reality of the inner life. At the same time the ancient preoccupation with the representational aspect of art was supplanted by two new interests; expression and decoration.

Expression, the realization of the emotional life, was a discovery of the Greeks in the generations before Alexander the Great. The discovery was further exploited in the Hellenistic age; and the great religious wave which swept over Europe from the East, bringing Mithraism, Christianity, and other beliefs to the Western world, encouraged the development of expressiveness in art.

The Hellenistic technique of conveying emotion, elaborated by the successors of Scopas, was appropriated by the earliest Christian artists of Palestine. They founded the monastic tradition, which throughout the history of Byzantine art is found competing with the hieratic tradition derived from ancient Rome, and finally overcoming it. In the latest phases of Byzantine art this genius for expression triumphs over the static Romanism of earlier periods; and as Mr. Robert Byron has recently shown in *The Birth of Western Painting*, lives on in the genius of El Greco, that most modern of the old masters.

The other new element in Byzantine art was pure decoration. In classical antiquity ornamental motives had been rigorously subordinated to the human representations. Patterns had been confined to borders and remained strictly conventional during the whole classical period. Ornament for its own sake appears at the beginning of the Hellenistic age. It plays a larger and larger part on South Italian vases of the fourth and third centuries B. C. In the Augustan age large slabs of the Ara Pacis are devoted to scroll-work and garlands; and in later Roman mosaics, especially in North Africa, the whole field is often covered with arabesques and floral patterns. This decorative style was adopted by Christian artists, as we see in S. Costanza in Rome, the Mausoleum of Galla Placidia at Ravenna, the Baptistery of San Giovanni in Fonte in Naples and many other mosaics of the fourth and fifth centuries. The figure subjects tend to become engulfed in a riot of floral ornament.

These elaborate schemes of vine-tendrils are attributed by Strzygowski to the Mazdæan art of Persia; and it is certainly true that they seem to emanate from Syria into the common Græco-Roman art of the Mediterranean world. They are seen in their purest form on the facade of the Syrian castle



IVORY DIPTYCH OF THE CONSUL ANASTASIUS, 517 A.D., LENT BY THE BIBLIOTHEQUE NATIONALE

of Mshatta, now removed to Berlin, a work perhaps dating from the sixth century, and on the mosaics in the Dome of the Rock in Jerusalem, which was decorated at the end of the seventh century.

When, shortly afterwards, the iconoclastic disturbances put an end to the representation of animal beings for the best part of a hundred years, there was already in existence an elaborate decorative art capable of taking its place. Owing to this accident, ornament came to play a large role in medieval art, and the scroll-work introduced from Syria in the Hellenistic period enjoyed a life of many centuries. It was reinforced in Western Europe by the more minutely geometric ornament of Islam and the Celtic North; but in Byzantium and Italy the Mazdæan motives survived in a purer form. The Byzantine genius for ornament is seen in the twelfth century reliquary-cover in stamped and gilt silver, lent by the Louvre and illustrated on page 22.

From the ninth century the iconoclast ban was raised and figure-art revived. But the freedom of (Continued on page 76)



Armand Dorville Collection

"THE OPEN CARRIAGE," ONE OF GUYS' MANY AQUARELLES OF FASHION DRIVING IN THE BOIS DE BOULOGNE

CONSTANTIN GUYS, PAINTER OF "LA VIE MODERNE"

BY ARMAND DAYOT

THE origin, the childhood, and the youth of Constantin Guys are unknown. At the age of sixty, after years of adventure and vagabondage, we know that he pitched his nomadic tent in Paris, of whose population he became the indefatigable student. We know that before then he had wandered through England, Spain, Italy, the Crimea, and the Near East, observing life with tireless curiosity and a highly original imagination; and we know nothing more. Those who were personally acquainted with him are growing fewer and fewer. Baudelaire, in his study of "*le peintre de la vie moderne*," avoided all biographical details, confining himself, with a discretion at once praiseworthy and regrettable, to the impersonal study of the artist's work.

The chapters of the *Curiosités esthétiques*, which the poet devoted to Guys,

leave little to be said on the subjects he has treated—on the fashions of the day and the sense of modernity with which the painter of pomps and solemnities, soldiers and prostitutes, ladies and dandies, and horses and equipages, has sketched the passing scene of the Second Empire. They even include a piquant eulogy of the art of make-up. "Woman is made to dazzle and charm; and being an idol, she must be gilded to be adored, etc." These pages constitute an admirable chapter in praise of life. They are a sort of pæan to modernity, and they form a fitting frame for the art of Guys which expands, like a strange new flower, in an atmosphere propitious to its unfolding.

What date are we to assign to the first unfolding of his curious talent? When did he begin to note his impressions of modern life? Baudelaire supposes that



Pierre Dubaut Collection

"AMAZON AND DANDY," A WATER COLOR SKETCH OF HYDE PARK, 1860

he was already past forty when the impulse first seized him to put pen and pigment to paper. "I have seen a number of his early works," he writes, "and I am free to admit that most of those who are, or who consider themselves, qualified to judge might easily, and without discredit to themselves, have failed to discern the genius latent in those muddy sketches." He goes on to say that the painter discovered, unaided, all the little tricks of the trade and that "now that he has become a powerful master in his own manner, he preserves just enough of his first crudity to season his great gifts with an unexpected flavor." This judgment is unquestionably correct; but it leaves us as much in the dark as ever as to the main point. When did Guys first attempt to fix the memory of those images which obsessed his eye? What was the origin of those nervous sketches, those sombre and luminous paintings produced by the most improbable combinations

cooks on their way to market—women who reveal a certain inborn elegance in the rapid gait with which they cross the background of a Parisian landscape with its vistas of long, clear avenues; or famished beggars—sinister and pathetic prototypes of the *pierreuses* of Rops, Forain, Toulouse-Lautrec, and Steinlen; or the dancers of Mabilly, flitting their frilled and furbelowed skirts; or the familiar customers of Musard, the Château des Fleurs and the Casino Cadet, in quest of serious clients. The smart and aristocratic world is represented in a series of sketches and water colors by glimpses of the midnight throng pouring from balls and theaters, or by the rapid procession of carriages rolling toward the Allée de la Porte Maillot—a kaleidoscope of the great ladies of the Second Empire and the popular "*biches*," flashing by with their tiny sunshades, their beribboned caps, Hungarian *toques*, and their enormous furbelowed crinolines.



Armand Dorville Collection

WATER COLORS OF WOMEN OF THE SECOND EMPIRE: "YOUNG WORKER," 1856; AND "LADY IN EVENING DRESS," 1860

of Indian ink, Prussian blue, wine red, sepia, tender violet, and whites brought out with *gouache*? But, after all, what matter? It is just as well—despite constantly growing curiosity-admirers—that the veil of mystery which envelops his life should be raised slowly and discreetly. The intriguing vagueness of the man accords with the strangeness of his work.

What makes his work strange is the violent energy, the crude and passionate vehemence of his technique, and the originality of his interpretation, rather than the choice of his subjects, which are of the most everyday character and offer little variety. His typical figures are dashing and upholstered soldiers; or litters of lounging prostitutes; or

These are, of course, merely little genre scenes, rapid glimpses of inconsequential everyday life. They are fleeting impressions caught by the pen and the brush of an indefatigable artist, without any thought of fame or serious purpose. But they are all informed by his delight in painting, an enthusiasm which fills his creations with quivering life and which has been recognized by a long and glorious line of admirers—Manet, Paul de Saint-Victor, Baudelaire, Préault, Célestin Nanteuil, Burty, Asselineau, Sainte-Beuve, Champfleury, Gautier, the Goncourts, and even Delacroix.

Amid the abrupt and disconcerting transformations of social life he was an ever-alert observer, and though his



Pierre Dubaut Collection

WATER COLOR OF THREE SERVANT TYPES DONE IN 1856

comment took the form of mere sketches, he acquired an insight so penetrating and a fidelity so unfailing, that the subjects of which he fixed the fugitive features in gusts of sepia, for all their seeming vulgarity, are imbued with profound life and leave an impression of historic truth.

Yes, Constantin Guys was indeed the painter of modern life under the Second Empire. Among all the artists of the period, some of whom specialized almost exclusively in their own stereotyped subjects, while others sacrificed whatever was original and substantial in their art to the conventional depiction of things appreciated only superficially, he was the most comprehensive, the most sincere, the most curious, and the most penetrating. His passionate contemplation of life made him clairvoyant and independent; and in the odd but striking formula of his stenographic art he succeeded in expressing the most subtle movements of a vanished generation. It is easy to criticize the *naïveté* of that formula, which is sometimes childish, sometimes barbarous, but the intensity of the effect produced should silence objections.

His courtesans, with their cynical impudence, their heavy paint, and their hard, plastered headdresses; his dandies, who are the living images of the famous fops of the day—Gramont, Caderousse, d'Orsay, etc.; his great ladies, glimpsed amid fluttering veils and a fretwork of reins; his swarming crowds pouring out of the theater and the ball-room; his impeccable equipages and riders; all these figures will take their place in the history of art, despite the crudity with which they are outlined, with the documentary value as the domestic scenes of Saint-Aubin, the solemnities of Gravelot.

His insight, I said, was of a fidelity as unfailing as it was swift and penetrating. To explain: save for a series of military sketches done in the Crimea, the Balkans, and the trenches of Sebastopol (1854), which he sent to *The Illustrated London News*, Guys painted only from memory. His heavy, veiled, Oriental women, lurking in the clear blue shadows of the bazaars of Stamboul and Scutari, his nervous

and delicate Andalusians thrilling to the bullfight, and the elegant and loquacious Parisians whom he met in the hubbub of the capital, were all painted from memory; while the splendid military functions which he excelled in describing were done with a few rapid strokes.

Like other great artists with a gift for synthetic vision and cursory line, he jotted in his notebook the characteristic point, the high light of his subject. To picture Guys in his wretched attic, by the light of the lamp, opening his notebook and transforming those jottings into a world of frivolities, to think of those swift brushes perpetuating its fleeting aspects from memory, is to be reminded of Daumier, whose method of work was so similar; of Daumier translating into lithography those amazing little lumps of clay which he modeled feverishly during a Parliamentary session.

When Guys was eighty years old, the obscurity which veils his whole life was suddenly broken. One night, in the Carnival season, he was picked up in the rue du Havre, bleeding and broken by the wheels of a cab. Thereafter, for seven terrible years, he was riveted to a bed in the Hospice Dubois in absolute immobility. At last death came. It was a clear spring day: the slender amazons were galloping in

the Bois, the innumerable wheels of spinning *calèches* were flashing in the Champs Elysées, as the hearse carried him to his everlasting rest. About him flowed the indifferent multitude, whose mysterious animation and ephemeral activity he had rendered better than any of his contemporaries.



Pierre Dubaut Collection

CRIMEAN SKETCH, RARE BECAUSE OF THE LANDSCAPE; 1854

AN ATTRIBUTION TO REMBRANDT'S EARLY PERIOD

BY J. H. J. MELLAART

IN THIS PAINTING OF HIS FATHER WE HAVE ANOTHER OF REMBRANDT'S MANY PORTRAITS OF HARMEN GERRITSZ VAN RYN; THIS EXAMPLE WAS PROBABLY PAINTED IN 1629

THE portrait of Harmen Gerritsz van Ryn, painted by his son Rembrandt, illustrated in the accompanying reproduction, was formerly in the collection of Captain Hibbard and is now the property of Dr. Heinrich Koppers in Essen. The picture has not, so far as I can trace, been mentioned in any publication; it is however provided with a certificate by the late Dr. C. Hofstede de Groot.

Though the panel only measures 8 by 6½ inches, the subject has been treated with a remarkable breadth and displays great power, but I am afraid the reproduction does not give an adequate idea of its excellent state of preservation, seeing that the painting bears no trace of restoration. The predominating color is the red of the coat, the background being painted in a grayish-green. The picture is neither signed nor dated, but 1629 may be reckoned as the year of its creation.

The treatment of this subject, a man with short, peaked beard, gray moustache, long, broad nose, large ears and bald head, is worthy of close examination. It is distinguished by great depth of feeling, and an impressive vitality; the handling is frank and the manner vigorous. Though the subject may be an unsympathetic one, the portrait forms a link between the artist's earlier manner and the period of the first commissioned portraits. He has obviously, in this painting, intended to concentrate on the effect of light on the head, thus showing an early phase of his interest in *chiaroscuro*. Three years later he painted the magnificent *Bald-Headed Man* (*Mann mit der Glatze*) in the Cassel Gallery. Apart from the *Money Changer* in Berlin, painted in 1627, for which painting Rembrandt used his father as a model, the greater part of the portraits of his father were executed in 1629 and the

two following years. Although the year of Harmen Gerritsz's death is known to have been 1630, Rembrandt must have been so imbued with the memory of his father's features that he continued to paint portraits of him for one or two years after his death.

Rembrandt has painted him in various ways, wrapt in fur, wearing a small cap, dressed as an officer, or as a philosopher, or in exotic costume, but always showing his love for depicting old age, and his remarkable treatment of light falling on the human face. Apart from the painted portraits, a number of drawings exist, and the number of etched portraits outnumbers those executed in oil.

The four best paintings of his father are undoubtedly the signed painting in the Chicago Art Institute (the gift of Mrs. Kimball), that at Hove belonging to Mr. W. B. Chamberlin (signed), the one in the Boston Museum, which is not signed, and last, but not least, the sympathetic portrait belonging to Dr. Abraham Bredius, also unsigned. Compared with these the Inns-



Collection of Dr. Heinrich Koppers, Essen

HEAD OF REMBRANDT'S FATHER, HARMEN GERRITSZ VAN RYN

bruck example, signed and dated 1630, a picture in the possession of Mr. Paul M. Warburg, New York (formerly at Mainz in the Busch collection), signed and dated 1629, the portrait in the collection of Dr. Melville Wassermann of Paris (1629-30), not signed, and Dr. Paul Muller's example (1629, not signed), also in Paris, are of less interest.

I may call attention to four more reproduced "fathers" in Dr. Valentiner's *Wiedergefundene Gemälde*, although I have never seen those listed as No. 13 (page 13), No. 15 (page 14), and No. 16 (page 14). I have a strong suspicion as to their authenticity and I am also very doubtful about the statement that No. 14 (page 13) is actually the long lost original of the celebrated Tours and Nantes portraits.

FRISIAN AND OTHER EARLY DUTCH SILVER

BY E. ALFRED JONES

THE INTIMATE SILVER OF THREE CENTURIES OF LIFE IN HOLLAND IS BEST REPRESENTED BY THE WORK OF FRIESLAND WHICH HAS HARDLY BEEN SEEN ELSEWHERE

FOR the study of Dutch domestic silver, the most comprehensive exhibition of recent times was that arranged in the Frisian Museum at Leeuwarden—one of the most interesting museums in Holland—for a month during the summer of 1927. Since the exposition was hardly noticed elsewhere, and the otherwise excellent Dutch catalogue was not illustrated, I obtained permission from the owners of the pieces to have them photographed for reproduction here. The most conspicuous silversmiths, contemporaries of the Golden Age of Dutch painting who were represented in the Exposition at the Royal Academy in 1699, were purposely absent from the Leeuwarden showing, a far more intimate and personal display. It had also an educational value for students of silver and of old domestic customs, as



FIG. 2. BEERKUL FROM HARLINGEN, 1626

an imposing exhibit of the work of the lesser known Frisian silversmiths, not entirely neglecting the silver executed in other parts of Holland. The earliest vessels shown were six drinking horns—a popular drinking vessel in northern Europe from the early Middle Ages—beginning with one dated 1397 which had belonged to the Guild of St. Anthony at Stavoren, the residence of Frisian princes many centuries ago. An important cup of glass and silver, richly decorated with medallions and foliage, dating from the sixteenth century, is the first piece to be illustrated (Fig. 1). It is inscribed: "MORTUS EST JULIUS 1564. 12 MAY RESURREXIT. NOME IPSIUS 1564. 25 APRILIS. ANNO DOMINI M. V. X. LII. FONCKER DOMINICUS VAN BOTNIE." A most unusual cup had a glass body and a silver glove-handle containing a "rattle" for a child. It commemorated the birth in 1564 of the first child of a Dutch lady by her third husband in her fifty-first year, her previous husbands having died childless. One more standing cup with a glass body, dating from about 1635, had a foot decorated with sea monsters. These three cups were from the collection of Baron van Harinxmathoe Slooten, of Leeuwarden.

Another standing cup included in the exhibition had, in its shape, all the

characteristics of the late Renaissance and in the formal decoration of engraved straps and festoons and in the fluted work on the five chief members; the mark is tentatively given to Jan Douwes, of Leeuwarden, between 1630 and 1650; the finial is a figure carrying a gun, which suggests that it may have belonged to a shooting guild.

In no other European country was the beaker more popular than in Holland from the sixteenth century. The more common variety has certain conventional and familiar features, such as the interlaced strap band, arabesques, and flowers in festoons or pendants, as were copied by American silversmiths. In some there are panels of symbolical figures, and also birds. For the Sacramental cup, adopted after the Reformation, the silversmiths of Holland were



FIG. 1. GLASS AND SILVER CUP, XVI CENTURY



Rijks Museum

FIG. 3. XVII CENTURY WINDMILL CUP

not only busy making the beaker from new silver but also melting mediæval vessels and ornaments and re-making the precious metal into beakers. Many interesting specimens of this *Avondmaalsbeker* were exhibited from Protestant churches in Friesland, including three by the same silversmith, Jan Melchior Oostervelt, of Leeuwarden. The first is relieved from austere simplicity by its two inscriptions: "DEESEN DRINCKBEKER IS HET NIEUWE TESTAMENT IN MIJNEN BLOEDE. I Cor. II vers. 25 1631. The second inscription continues: *Ghemaackt van een paapsken kelch was olt Ao. 1319: Vernieut ende gheheylicht tot den dienst des Heeren. Ao. 1631.*" This second inscription proves that this beaker was made from the silver of a chalice of the year 1319.

Oostervelt's second beaker, finished in 1633, is of more than ordinary interest from the engraved subjects. At the top is a scene from the Apocrypha, Book of Tobit, chapter 6, verses 3 and 4, and below is a long table with thirty-two seated figures, including the Pastor Bogerman in the act of delivering a sermon. An example of the more common variety of beaker already mentioned was made by Obbe Clasen, of Leeuwarden, in 1640. A few Dutch beakers have been recorded as communion cups in American churches and are illustrated in *The Old Silver of the American Churches* by the present writer.

The number of that characteristic Dutch drinking vessel, the windmill cup (*molenbeker*) was disappointingly small at Leeuwarden. This cup recalls the convivial meetings of the old Dutch guilds and family gatherings of the prosperous burghers of the seventeenth century. Many a wager has been made at the festivals and carousals inseparable from Dutch life, on the attempts by friends and guests to consume the wine in accordance with the prescribed ritual, which was as follows. After filling the cup the would-be drinker must blow through the little tube running parallel with the stairs and by this act causing the wings of the windmill to revolve and the figures of the clock to move. The drinker was expected to consume the wine at one draught before the wings



FIG. 4. EARLY XVII CENTURY DORDRECHT CUP. FIG. 5. CUP INSPIRED BY GLASS TYPES, 1598

ceased revolving, upon pain of having to drink as many cupfuls as were indicated on the cup at the first attempt. The specimen shown, the cup of the old Miller's guild at Rotterdam is at the Rijks Museum in Amsterdam and was not exhibited at Leeuwarden (Fig. 3).

Equally disappointing in number was the exhibit of another Dutch festive cup, called *Hansje in den Kelder* (Hansel in the cellar). One early example has a plain sexfoil bowl, supported by brackets and a circular decorated foot, and was made by Jarich Gerrits van der Lely, of Leeuwarden, in 1648 (Fig. 8). This cup derives its title from the perforated domed center containing the figure of a child, which automatically emerges from its hiding place upon filling the cup with wine. These delectable cups were proudly brought forth before the assembled guests on the occasion of an expected birth in the family, when the health of the expectant mother was drunk with honor.

Lovers of old glass are familiar with the early green wine glasses of the Low Countries, but are perhaps not so conversant with the fact that two of the forms were made in silver, though somewhat rarely. A Dutch silver cup dated 1598 and inspired by a glass cup, is illustrated here (Fig. 5). Engraved on the upper part are animals, and decorating the lower part are two lions' masks and scallop shells in relief, while on the lip is this inscription: *Drinckt in den heiligen geest ende Godts gebodt freest.*

The second cup, dating from the first half of the seventeenth century, is engraved with a conventional strap-band, clusters of fruit, and sprays of flowers, and is enriched on the lower part with the familiar bosses of the glass cups. An anonymous silversmith of Dordrecht was the artificer of this rare little piece (Fig. 4).

Contrary to general opinion, silver tankards are exceedingly scarce in Holland, a strange fact in view of the popularity of that vessel in northern Europe and Colonial America. The silver vessel illustrated is described as a *bierpul*, which would suggest that



FIG. 6. MIDDELBURG DISH, 1632. FIG. 7. DISH ENGRAVED BY JAN LOOFT, 1631



FIG. 8. "HANSEL IN THE CELLAR"

it was intended for use like a common tankard, but it is taller and would ordinarily be called a flagon. The engraved festoons, fruit, flowers and birds are exceptionally good (Fig. 2). It was executed at Harlingen in 1626 by an unknown master. One vessel exhibited, by a Leeuwarden silversmith, 1661, was more like the orthodox tankard and, unlike the above flagon, was devoid of decoration other than the heraldry. Almost identical was another small tankard, which differed only in the shape of the thumb-piece and in the rope and other moldings on the lip and base.

Tankards of serpentine shape, with silver covers, handles and mounts, were represented by several notable specimens of the seventeenth century. The silver mounts of one of these were executed by Willem Olthof, silversmith of Leeuwarden, in 1647, but the names of the craftsmen who fashioned the serpentine body of this and the other tankards remain in obscurity. One interesting feature of this and of another tankard is



FIG. 9. BRANDY BOWL MADE IN BOLSWARD, C. 1645



FIG. 10. EARLY XVII CENTURY CASKET FROM BOLSWARD



FIG. 11. BRIDAL CASKET, C. 1635

the cut silver acanthus leaves applied just above the base—a feature which was copied by New York silversmiths for beakers and tankards later in the century.

Large dishes were exhibited in good numbers and included three of the scarce form with a curved border of eight points, a form which is seen only in the Low Countries. Dishes of this shape would appear to date from about 1620 to 1650. The rarest is engraved in the center with a representation of Hannah presenting her son, Samuel, in the house of the Lord in Shiloh, and on the wide rim with four panels of hunting and

other subjects, separated by scrolled foliage, the whole very finely engraved in 1631 and signed by the talented Dutch medallist, Jan Looft, of Middelburg; it is the only extant piece of plate from his atelier (Fig. 7). In the second dish the engraved decoration is less ornate and consists only of a boar hunt, a shield of arms occupying the center. Stamped upon it is the town mark of Middelburg (Fig. 6). A third



FIG. 12. DISH BY HANS CHRISTIAANS, 1632. FIG. 13. BRIDAL CASKET WITH BETROTHAL SCENE ON COVER

dish, by Jacob Eversz. Wolf of Amsterdam, 1632, is also well engraved with emblematic scenes of the Four Seasons, boar hunting and fishing, and in the center with the later English arms of Sir Thomas Neave, second Baronet, who died in 1848. A dish of the same shape as these three, described as by Pieter Francke of Ghent, is in the Victoria and Albert Museum, and another is shown in a picture by J. Victor at Petrograd. Four circular dishes, repoussé with mythological subjects, executed in 1632 by Hans Christiaans, of Leeuwarden, the most highly skilled of the Frisian goldsmiths of his time, must



FIG. 14. TEAPOT WITH BIRD'S HEAD SPUR, 1742

form and decoration of these intimate little boxes, which, as may be emphasized once again, are purely Dutch and are

cover, the whole conception of the decoration indicating the influence of Jean Theodore de Bry. It was executed by an unidentified Frisian goldsmith of Bolsward, working perhaps in collaboration with an engraver, in the first half of the seventeenth century (Fig. 10). It is in marked contrast with a simple little circular casket, devoid of any attempt at decoration, by Hillebrand Brongersma, of Leeuwarden, soon after 1650. Enough has perhaps been said to indicate the variety in



FIG. 15. REMARKABLE BRANDY BOWL WITH COVER



FIG. 16. BOWL MADE IN SNEEK, FRIESLAND, IN 1712

not be forgotten. The interior of one is illustrated (Fig. 12).

No Dutch silver is more fascinating than the little bridal caskets of silver presented to brides for their rings and gold coins. In date they begin with the year 1635 and all of the fifty shown, except ten, were made in the seventeenth century. One of the earliest is illustrated (Fig. 13). The cover is decorated with a betrothal in repoussé and the side engraved with cupids. Of about the same date is the second, enriched on the cover with figures and fruit in relief, and engraved on the side with festive scenes inseparable from Dutch life of the seventeenth century (Fig. 11). As a specimen of engraved work the finest example is rectangular in shape, with a domed

not found elsewhere for the same purpose on the Continent.

A characteristic Dutch vessel of the seventeenth and eighteenth centuries—as characteristic of Holland as the porringer is of Colonial America—is a two-handled bowl called *brandewijnkom* which enjoyed a place of honor at weddings, birthdays, christenings and intimate family occasions, when it was filled with brandy and raisins, which were eaten from silver spoons. According to the dates of the examples still surviving, these bowls were first introduced in the second quarter of the seventeenth century; the earliest are octagonal in shape and embellished with engravings in Dutch fashion of symbolical

(Continued on page 68)



FIG. 17. OCTAGONAL TEAPOT BY J. VAN DER LELY, LEEUWARDEN, 1714



Courtesy of Fournès, Paris

PORTRAIT OF MARY QUEEN OF SCOTS BY FRANÇOIS CLOUET, FORMERLY IN AN ENGLISH COLLECTION. THIS DOUBTLESS PORTRAYS HER WHEN SHE WAS AT THE FRENCH COURT, WHERE SHE LIVED FROM HER SIXTH TO HER NINETEENTH YEAR (1548-61). HER MARRIAGE TO FRANCIS II TOOK PLACE IN 1558



Courtesy of Mr. Carroll B. Alker

Thedlow Decorators

BERGERES AND COMMODES, AND A FRENCH MARBLE MANTEL OF THE PERIOD IN A LOUIS XVI PANELED ROOM

VARIOUS PHASES OF THE LOUIS XVI STYLE

BY RITA WELLMAN

THE strictly correct Louis XVI room is scarcely ever done today. Even for very formal rooms, something of the freer preceding styles is sure to be included in the scheme. But, after all, what is the strictly correct Louis XVI style? Generally, we take a look at a piece of eighteenth century French furniture, and if its lines are curved we pronounce it as belonging to the fifteenth Louis; if its lines are straight we label it as Louis XVI. Yet curves were kept in Louis XVI's time, and some of the most interesting pieces made by the royal craftsmen had curved backs and even curved legs. The classification of these pieces is an elusive thing, and very often it is the spirit of the epoch you have to sense out, rather than to go by a set rule to which the style is supposed to conform. When the energetic and strong-willed Du Barry, earlier in the century, set her heart on furnishing Louve-ciennes with the la-

test trend in decoration, she set loose the creative impulse of craftsmen who were already turning from the current style and were beginning to tighten up the curves which it had amused them to make before, and so started the stiffer outlines which are associated with Louis XVI. But the curves continued to flourish and kept breaking into the rectilinear forms. After Madame Du Barry had taken her last public ride—to the scaffold—the change in decorative furniture which she had helped to foster settled into a decided style for which Louis XVI is always given the credit.

My idea of a pure Louis XVI room is one which is cold and formally elegant without any of the suppressed exuberance of the Louis XV, and certainly none of the imaginative richness of the French Regency. And yet I have seen rooms, authentically Louis XVI, which had so much grace and gay



Courtesy of the New York School of Fine and Applied Art

DINING ROOM PROJECT IN THE LOUIS XVI STYLE BY THE PARIS ATELIERS



Courtesy of Carlbiem

LOUIS XVI PANELED DINING ROOM WITH MARBLEIZED WALLS. (BELOW) DESK CHAIR UPHOLSTERED IN WHITE LEATHER, SIGNED BY PILLOT
 Courtesy of Walter Johnson



distinction they could never be called excessively formal. The *type* Louis XVI is, of course, away from extravagant expression of all kinds. It has a certain frozen elegance, partly induced by the influence of Greek and Roman models, and partly due to a change in outlook on the part of those who gave orders for important houses. Philosophers and shepherds, and the Field Marshal, who was never far behind the scenes in eighteenth century Europe, all had their claims on court consciousness, and their symbols crept into decoration. Gallantry, which had been practiced as an art in the reign before, had brought light, life-loving forms. Louis XVI's cupids were so many little future soldiers in stiff military attitudes; satyrs, allegorical animals, forbidding looking goddesses, and self conscious shepherds took the place of the *fêtes galantes* which had gone before; and the pastoral scenes were less artless and sensuous than they were wistful make-believes needed by those who sniffed gunpowder in the air. (A guillotine cannot be sniffed, I suppose, but surely it can cast its shadow before; and the nobles of Louis XVI's day were not made of the kind of stuff which makes danger a stimulant to change. They were Ghibellines to the core, proud of their aristocracy and their wealth. When they followed Louis into Flanders' fields they starved with him rather than do the menial labor which would have brought them food. By the time the 'eighties had well begun, chair backs were bolt upright to support backs, although still clad in lovely silks and brocades. The pure icy glance of mirrored walls sent back the reflection of proud implacable faces, plump with good living but with the uneasy look of those who have all the good things of life and are still troubled by a vague doubt about being able to keep them.



Courtesy of McMillen, Inc.

LOUIS XVI BOISERIE AND PAINTED CANVAS. ORIGINAL CHAIRS COVERED IN AUBUSSON. (BELOW) LAMPAS-COVERED CHAIR SIGNED "JACOB"

Courtesy of Miss Gleen

It may have been this scarcely perceptible air of change which chilled the style of the royal craftsmen during the period, for money was still abundant and extravagance was expected of a Louis. There was also no lack of men, great in their line, to carry out anything which was demanded of them. Between men like Riesener and Leleu there was a whole battalion of gifted and vital artists to express the French artistic genius. Designers, cabinet-makers, sculptors, wood-carvers, ironworkers, painters, ceramists and weavers poured out their creations for the rich rewards which came to them from the nobility, and from those who had successfully competed with the nobility for their material place in the scheme of things. Rare woods were used lavishly, tulip wood, amboyna, king wood, "letter" wood, snake wood, holly, pear and ebony. Textiles were sumptuous, and designed by fine artists. Aubusson rugs brought their superior beauty to the parquet and tessellated marble floors. And yet the chill was there. The Louis XVI style is like a person who has every kind of advantage and yet is somehow inhibited from expressing himself for the pleasure of others. Marie Antoinette, "*l'Autrichienne*," sometimes has the blame for this put upon her, as if the decorative voice of the day, through her, were made to speak with a guttural accent. In the days when she was "*la Dauphine*" a style struggled to belong to her, and this had a certain contained gaiety and charm. Flowers bloomed triumphantly all through the period, flowers which were appreciatively fashioned and usually arranged with refreshing naturalness and casualness, although here and there the arrangements were too studied, especially when they were held down by the popular flat bow of ribbon. Surely the young Queen, a back-to-nature fanatic, encouraged these flowers and their presence in wood-carving, marble work, iron work and on the textiles of her time.



Almost every style that has ever been has three distinct phases: the royal, the imitation of the royal, and the country style. The first naturally is the most costly and elaborate. The second is the style formed by the imitators and innovators, whose work was either an upstart or an offshot in relation to the royal style; the country style is evolved from the other two, carrying out the elementary forms according to the smaller purse of provincial clients.

Louis XVI is rich in examples of all three of these phases. To our modern mind, unless we are going in for very elaborate and formal interiors with every piece a picked masterpiece signed by one of the great *ébénistes*, the Louis XVI variations are more pleasing than those of undoubtedly magnificent, but somehow artificial perfection belonging to the grand royal style, which is thrilling in a museum, but not quite the thing, undiluted, in a private house.

The dining room on page 34 is in a made-over country house. It is ingratiating in shape, with a slightly curved recess for the mantel which is repeated in the wall exactly opposite. The marbleized walls keep the room from too severe formality. The mirror over the low mantel is satis-

factorily crowned with a graceful wreath and swags of laurel. Rosettes are characteristic of the period. Here they accent the four corners of the larger panels which are framed with simple moldings but unornamented. The chairs have all the good qualities of the middle period. The backs are not of the medallion kind, which were a carry-on from the Louis XV style, but have a simple curve not unlike that of the middle Georgian chairs in England.

Almost every one interested at all knows the names of the celebrated *ébénistes* of the two reigns. Caffieri, Riesener, Carlin, Boulle, Oëben, Saunier, and Jacob pieces are seen in all the important collections in Europe and America. "Jacob" is not one but several people, brothers, father and sons, who were all fine cabinetmakers and who made furniture from Louis XV's time right through the Empire. F. H. Jacob, who took on the name of his Burgundian property, Malter, was one of Napoleon's favorite makers of furniture—his father, Jacob *père*, got into trouble during the Revolution for possessing an appointment to the King! The chair on page 35 is signed "Jacob," possibly, by one of the sons who worked during the Directoire and who clung to the Louis



Courtesy of Isabella Barclay

WALNUT CANAPES COVERED IN FAILLE; TRUMEAU OF GRAY PAINTED WOOD WITH ORIGINAL GILT; CARVED MARBLE TOPPED CONSOLE



Courtesy of Diane Tate and Marian Hall, Inc.

LOUIS XVI FRUITWOOD VITRINE, SEMAINIER, AND A PAIR OF FAUTEUILS COVERED IN OLD FLOWERED CHINTZ

XVI tradition although he could not resist having his way about the shape of the seat and the position of the front legs.

Fine restraint and splendid proportions make the canapés on page 36 a valuable pair. They are covered in a striped material. Stripes had been the passion of the Marquise de Pompadour and were, for some reason, equally an enthusiasm with the court of Louis XVI. The half-moon console

table has three of the flat bows which appear so often in the decoration of the time. Small chairs like those on this page graced small salons and boudoirs during Marie Antoinette's time. These are covered in old chintz with the sprigs of charmingly natural flowers which asserted themselves all through the decoration of the fifteen years before the Terror. The vitrine and the semainier are of fruitwood like the chairs.



Fig. 1. Pendleton Collection

PIECRUST EDGE CUT IN TWELVE INSTEAD OF EIGHT PERIODS



Fig. 2. Metropolitan Museum

TABLE WITH FURRED PAW-FOOT AND NICE ACANTHUS BULB

A STUDY OF AMERICAN PIECRUST TABLES

BY W. M. HORNOR, JR.*

PERHAPS no single piece of American cabinetware of the Georgian periods is so universally admired, so eagerly sought after by collectors, but so extremely scarce today, as a tripod tea-table fabricated of rich grained wood, skillfully elaborated with a scalloped top, cut from an individual part of solid crotch mahogany, ball-and-claw feet, and having various ornamentations on the pedestal and legs. These piecrust tables, as they are now popularly known, have always been considered important, either as the *chef-d'œuvre* of an unidentified artisan, or as the handsomest article of parlor furniture. Unfortunately, for some years past, tea-tables of this type have been ingeniously hand-wrought from ancient mahogany to simulate the genuine pattern, while plain antique tip-top tables have been heavily carved to resemble the more ornate and delicately constructed specimens. It is further regret-



Fig. 3. Pendleton Collection

TEA-KETTLE STAND, 21" HIGH

table that so many English prototypes, supposedly original, have been freely sold in this country for Colonial productions.

In spite of the high estimation in which they have long been held, no comprehensive study of the subject has as yet been available. Where the model originated or who was the initial designer, there seems to be no definite indication, although it was doubtless a refinement developed from the simpler pedestal tables, but surely it must be admitted that certain decorative elements in Chippendale's *Director*, 1754 and 1762, inspired the carvers of these urbane tables. Advertisements in contemporary newspapers indicate their introduction into New England, South Carolina, Maryland and Philadelphia during the years immediately following. Practically the same exemplification was brought forth in each locality, differing only in certain slight peculiarities which ex-

* Copyright by W. M. Hornor, Jr. All rights reserved.



Fig. 4. Courtesy of Mrs. Charles Hallam Keep

A UNIQUE PHILADELPHIA TABLE

pressed the feelings of each craftsman. In Philadelphia it is believed the height of perfection was attained, for an inordinate number of superior piecrust tables have been sold from the houses of its old and influential families, some to be transplanted in the Palmer, Pendleton, Garvan and other celebrated collections now in museums, while still others have sadly found new homes with a new "aristocracy." Accepting of course the lavish richness of the articles as a rule, they are nevertheless remarkably substantial and always constructed from very beautiful lumber.

It is safe to state that piecrust tables enjoyed tremendous vogue, especially in the Quaker City, for nowhere else have as fine

examples been uncovered as those dating from the thirty years following the momentous receipt of Chippendale's great work. Just at the beginning of this period there existed such strong antipathy to the imported fabrications that American artists were liberally encouraged to supply all domestic necessities and luxuries in order to defeat the iniquitous purpose of the



Fig. 6. Metropolitan Museum

TYPICAL OF PHILADELPHIAN SCHOOL



Fig. 5. Metropolitan Museum

A FINE "BOO-KAY" TABLE

anything in England which our Tradesmen can furnish. I have heard the joiners (cabinetmakers) here object this against Dr. Morgan and others who brought their furniture with them."

Occasionally brief yet explicit pictures of the interiors of Colonial homes are to be seen in contemporary journals, and several noteworthy travelers have left characteristic descriptions of the gaiety or ultra-formality that may have surrounded these very tea-tables. Bulow, who visited this country four times while Washington was President makes the interesting statement that, "tea parties were invented by Avarice, in order to see company cheap," adding, "the greatest expense is for furniture which



Fig. 7. Courtesy of Mr. Luke Vincent Lockwood

MOST URBANE TYPE OF PIECRUST TABLE

Stamp Act. Colonial sentiment was clearly voiced in a letter written May 18, 1765 by Samuel Morris to his nephew Samuel Powel then in London: "Household goods may be had here as cheap and as well made from English patterns. In the humour people are in here, a man is in danger of becoming Invidiously distinguished, who buys



Fig. 8. Mabel Brady Garvan Collection

PIECRUST TOP ON A BIRD CAGE FOR REVOLVING



FIG. 2. Collection of Dr. and Mrs. M. T. Barrett.
TABLE ON SNAKE HEAD FEET

must all be made of mahogany." The Prince de Broglie whom the Chevalier de la Luzerne took to visit Mrs. Robert Morris speaks of the "tables of superb well-polished mahogany," and it can confidently be asserted that they included one or more of the admired piecrust variety. It was customary not only to own one of these revolving tables upon which the hostess served the refreshments, but also to possess, for added convenience a companion piece whereon rested the silver urn filled with hot water. Thus in Franklin's blue room was "a very handsome stand for the tea-kettle to stand on" (Fig. 3). Extravagance in house furnishings was, as a matter of course, a fit accompaniment to the luxurious living in which all classes indulged during pre-Revolutionary and Republican Philadelphia. Brissot de Warville was seriously opposed to the display of fashion that he everywhere found among the Quakers in Penn's "faire green towne," and writes of their furniture in this vein: "It has the appearance of simplicity; but in many instances it is certainly expensive."

Of the initial cost of these tea-tables there is absolute knowledge that in 1786 the Philadelphia cabinetmakers, producing both the dish-top and piecrust types followed rather closely the scale which follows here:

"TEA-TABLES"

Plain Top & Feet
Plain Top Tables with Claw Feet
Do. Leaves on the Knives
Do. Scalloped Top & Carved Pillar
Add for fitting the pillars, 5s.

	Mahogany	Walnut
1	15 0	1 15 0
5	5 0	2 5 0
4	0 0	0 0 0
5	15 0	

From the foregoing schedule it will be noted that although different degrees of elaboration were expended upon the plain molded edge tables in both mahogany and walnut, it was only from the superlative wood that the piecrust tables were made at this time. However, some twenty years earlier, a Quaker City cabinetmaker, Samuel Williams, advertising supplies for the trade in the September 6th, 1767 issue of the *Pennsylvania Chronicle*, had "mahogany and walnut tea table columns," that could be purchased already turned for use on this model table.

The mere fact that these gems were primarily for the opulent would suggest lavishness in their details, and naturally required more than ordinary skill in their manufacture. Close examination of the round surfaces reveals that they all, with but three exceptions,



FIG. 10. Pennington Collection.
SNAKE HEAD FEET ON THE KNUES



FIG. 11. McCord-Stan Museum

FINE CARVED BASE



FIG. 12. Pennington Collection.
BASE INSPIRED BY THE FRENCH

Figs. 2 and 9, imitated the identical rule for forming the scrolled molding—a straight or somewhat swelled line—a simple curve—a double ogee bend—a plain outline, and the duplication of the first element, usually until a series of eight were completed, although the Howard Reifsnnyder table repeated the scallops ten times, while the specimen illustrated in Fig. 1 has twelve periods. Since so great an amount of handiwork was essential to their careful fabrication, each artificer employed in the carving seems to have permitted his very mood, his fancy, his imagination, his artistic feeling to guide him in the proper selection of desirable flutes, leaves or other necessary points utilized to heighten the rare beauty of every table. The cabinetmaker for his part had an opportunity to display his prowess when splaying the legs and conceiving the proportions of the composite.

To prove that the trade of a carver was separate and distinct from that of the acknowledged maker of furniture may seem to be a rather novel idea, yet the further the more evidence is uncovered substantiating this contention. Cabinetmakers advertised their productions "from the highest elegance to the greatest simplicity," but in the representative shops or "manufactories," there were certain artisans who solely embellished pieces that other workmen had cut and jointed. Then again, upholsterers and turners were only attached to a few of the busiest establishments; however in the modest workroom where the employer and three or four apprentices or journeymen comprised the staff, difficult jobs, such as turning, upholstering and carving were invariably taken to the specialist. Newspaper notices and especially business accounts confirm this. So it is that two

tables with analogous adornment may have been in reality the product of two distinct cabinet shops. One, William Crisp, himself a member of the calling executed "the business of Carving in all its different branches—where Cabinet-makers, and others. (Continued on page 71)



Photographs courtesy of the Museum of Modern Art

"FRUIT AND WINE," BY CÉZANNE; BEQUEATHED TO THE MUSEUM BY MISS LIZZIE P. BLISS



"GIRL IN GREEN," BY MATISSE, IN THE BLISS COLLECTION; NOW ON EXHIBITION



Photographs, except where noted, by Mattie Edwards Hewitt

THE ENTRANCE HALL OF "PLANTING FIELDS," THE LONG ISLAND RESIDENCE OF MR. W. R. COE, SHOWS AN EARLY GOTHIC STONE DOORWAY AND FINE HERALDIC GLASS. A PORTRAIT OF QUEEN ELIZABETH HANGS OVER THE FIREPLACE; THE SEVENTEENTH CENTURY DUTCH CHANDELIER IS OF BRASS



Walker and Gillette, Architects

Interior Architect, Charles of London

THE DINING ROOM HAS A BAY WINDOW WITH HERALDIC GLASS PANELS; THE HISPANO-MOESQUE RUG IS VERY RARE

ENGLISH STYLES IN A TUDOR BACKGROUND

BY JEANNETTE LOWE

IT is difficult to give to a new house in a new country the mellowness that comes with time. Grant a house a few generations of being lived in, and nature plus human usage will have served to tie it to the countryside and an established social order. An instinct for this mellow quality lies at the root of the preference in America for houses which conform to an historic domestic style. When the effect of maturity is achieved it is the result of a sympathetic imagination, not merely the copying of an old building. It is achieved through a matured architectural conception, and can only ring true if the house is carried out in its interior with a true feeling for the relationships between historic styles.

A house which exemplifies all this is "Planting Fields," the home of Mr. W. R. Coe at Oyster Bay, Long Island. Tudor in its spirit, it has the gables and bays, and the square headed mullioned windows that were the chief characteristics of the Elizabethan house. The entrance hall opposite shows one of these windows with its panels of fine old heraldic glass. Here too are stone-faced doorways, of the transition type from Romanesque to Gothic, with

arches only slightly pointed; the small double window in the wall above, opening on a secret stair, has a distinctly mediæval character. The fireplace shows a line which conforms with the slightly pointed arch of the doorway. All these elements indicate the broad spirit in which the house is conceived, and it is right that the entrance hall should embody them. High and airy, this room has been given only the least possible furniture. A fine court cupboard, beautifully carved, is a most impressive piece. The plain fawn colored plaster walls are enriched by two paintings; the one over the fireplace is of Queen Elizabeth. The tiled floor and small stone mantel enhance the height of the room which is lighted by a seventeenth century Dutch chandelier of brass.

Elizabethan paneling furnishes the background for a small living room (page 45) which has as its chief feature a beautiful stone mantel dated 1650 whose handsome design has the quality of having been adapted from wood. It was in Elizabeth's time that the dimensions of mantels were first increased and the earlier ones were more often stone.

The type of ornament already developed in wood for other



Photograph by Harry G. Healy

VAN DYCK'S PORTRAITS OF BARTOLOMMEO LOMELLINI AND HIS WIFE, BARBARA DORIA, GIVE THIS ROOM UNUSUAL DISTINCTION

uses was consequently applied to stone. This particular mantel with its two shelves and beautifully carved top is far more pleasing than those of the later Elizabethan period whose fantastic pilasters and caryatids reached to, and apparently supported the ceiling.

The oak paneling in the living room is of the Elizabethan period. Its small repeating rectangular pattern could easily become monotonous on a large surface. The distribution of panels of such complete simplicity can only be successful, as it is in this case, when the basic rules of proportion are clearly understood. Here the height of the ceiling is the key to the nice adjustment and spacing of these simple panels. Selected for color and grain, the dark rich hue of the wood has almost the patina of bronze. This paneling was brought from England by Charles of London, to whom the greater part of the interiors and their furnishings are to be credited.

Perhaps the highest point of beauty and distinction in the house is reached in the room shown on this page, with its two distinguished portraits by Van Dyck. They belong to the famous series of portraits which Van Dyck painted for the Cattaneo and Lomellini families in Genoa, beginning

in 1622, of which others are in the Widener, Frick and Lihme collections and National Galleries of London and Edinburgh.

These two were obtained by Mr. Coe in 1923 directly from the Marchese Cattaneo. The man who is portrayed is the Marchese Bartolommeo Lomellini and the lady is his wife, Barbara Doria. As a young man of twenty-one Van Dyck went to Genoa, and in this great city where wealth had been acquired in banking and maritime commerce he painted the portraits of the nobility, the families of the Pallavicini, Grimaldi, Imperiale, and others. For the Lomellini and Cattaneo families he painted twelve portraits. Van Dyck's "Genoese manner" is very marked in these paintings for they glow with rich color and have a brilliance of style which he never surpassed. The splendid costumes of his subjects must have provided the artist with a thrilling contrast to the somber dress prevalent in his native land. And in Italy he at last actually saw the flowing draperies, marble balustrades and terraces of which he must have dreamed, and against this gorgeous and romantic background he delighted to set his subjects. At no other period is his talent more advantageously shown than in the portraits painted

in Genoa. That such treasures have left the "proud" city and are in a foreign land is compensated for in a measure by their being in surroundings which embody the spirit of their own period with such faithfulness.

A huge bay window, one of the features of Elizabethan and Jacobean houses, fills almost one entire wall of the spacious dining room (page 43). Into it is set a stone carved doorway surrounded by fine pieces of fifteenth and sixteenth century stained glass. A paneled ceiling of geometrical design with but little ornamentation is Tudor in spirit. The cane back chairs of walnut have their rails spirally turned and are inspired by a purely French or Flemish feeling. This

type of chair appeared in England during the reign of Charles II and bears no relation to the sturdy oak chairs of the Elizabethan and early Stuart period. The weight of depression which evaporated at the departure of Oliver Cromwell and all his works manifested itself even in furniture.

There are two very handsome tables in the dining room, the larger one a draw table of the late sixteenth century with carved frieze and baluster legs. In the bay window stands a fine example of Elizabethan table with characteristic bulbous legs that are boldly turned. A high court cupboard with small columns to support the hood is elaborately carved and stands near the bay window. It is capacious enough to



ELIZABETHAN PANELING AND A FINE STONE MANTEL OF THE PERIOD ARE FEATURES OF A SMALL LIVING ROOM

hold the quantities of damask and valuable plate for which it was originally intended, and one feels sure that in this house it is as handsomely filled as in its original setting.

The rug in this room is of Hispano-Moresque origin, and a remarkably fine example. Rug weaving under the Moors in Spain reached an incredible height of perfection and probably began as early as the twelfth century. But of existing examples today few are earlier than 1600. Into the very warp and weft of these rich textiles is woven the characteristics of many peoples which lend them a peculiar and subtle charm. As historical documents of the Moors they are without parallel and add greatly to our knowledge

No finish at all is attempted on the sides. These points may all be seen in this particular piece which bears a French inscription and shows an Emperor of the Holy Roman Empire entering the gates of a city, whose citizens, kneeling, yield up to him its keys. Unfurled banners with the two-headed eagle of the Empire, magnificent armor, white horses gay with rich trappings and plumes form a picture crammed with life and movement. In the foreground are kneeling figures whose expression is full of reverence for the haughty warriors who ride past, their spears in their hands. The horse of the chief figure of the group has on its neck the word *VESPASIAN*, so that this may represent Vespasian, or it may



Photograph by Harry G. Healy

THE WALLS OF THE BREAKFAST ROOM SHOW ANIMALS OF NORTH AMERICA PAINTED BY THE LATE ROBERT W. CHANLER

of Saracenic art in Europe. Typical patterns are made up of octagons and rhomboids filled in with a great variety of forms, and the effect of color in this rug, where there is little contrast in value, is extremely rich and soft.

One of the glories of the house is the Franco-Flemish Gothic tapestry hanging in the dining room. More than any other, Gothic tapestry illustrated the full and complete virtues of tapestry texture. No effort was made to make it look like painting or sculpture. The coarse texture and manner of weaving permits the full effect of the pattern to be realized. The absence of a border is characteristic. Instead there are inscriptions in Latin or old French at the top or bottom.

refer to a contemporary Emperor whose exploits are being likened to those of the famous Roman conqueror. As the double-headed eagle was not used until the time of the Emperor Sigismund (1410-1480) this may possibly be Sigismund himself, as this would accord with the style. Extraordinary possibilities of tapestry texture are evident in a great degree, for the surfaces of different materials stand apart from each other marvelously. Flesh, foliage, stone and textiles retain their distinctive qualities and the contrasts between them seem more marked than in a painting. There are other tapestries in the house and they are hung so that no confusion of detail detracts from their dramatic beauty.

Notes of the Month

THE peregrinations of the Guelph Treasure have been chronicled in these pages for so long that we have not the heart to call them all to mind again. From time to time, however, mention must be made of its gradual dispersal among the great museums of the country. The latest beneficiary is the Art Institute of Chicago, where, as a result of their exhibition, four valuable relics purchased by Mr. and Mrs. Chauncey McCormick, and three monstres bought by Miss Kate Buckingham, are now on view. In a little while it will have become impossible to get any fair idea of the richness of the original collection without touring the principal cities of America. Miss Buckingham's purchases include a relic monstres in the form of a church from Lower Saxony, dating previous to 1482, a relic monstres with domed roof from Brunswick, containing relics of St. Bernard and St. Godehard, and a monstres from Lower Saxony containing relics of St. Anianus and St. Lawrence. The Antiquarian Society has also selected one of the Guelph pieces to give to the Institute. It is a silver cross on a copper standard, fashioned in Brunswick in the year 1325.

THE Indian sculptural decorations shown here are not so old as they seem, being in fact modern renderings of traditional motifs. The female figure, *The Gardener's Daughter*, and a *hamsa-mithuna* or swan pair, were made in Sris Chandra Chatterjee's school at Calcutta where architects, craftsmen and masons are trained. These are typical of the decorations there prepared in cement and terracotta for buildings designed and constructed by Mr. Chatterjee. As stone is not economical in that region he worked out a composition of cement, stone chips, sand and kaolin. As may be inferred from these two pieces, this architect is devoted to the classic Indian style, that of the Gupta and early mediæval periods, as exemplified at Ajantā, Elūrā and Māmallapūram. He has contributed much to the renaissance of classic India and has had a wide opportunity to carry his ideals into expression. For several years he was in the Public Works Department in the state of Bengal, and also in the native state of Bikaner in a Rajupatana, designing and constructing temples, hospitals, schools, etc. He has recently built a Siva Temple on the Dasaswamedh Ghat at Benares for P. N. Tagore. Mr. Chatterjee was recently in this country to study architectural methods in use in the West, and has returned to India by way of Europe.

CINCINNATI placed on view during May a very comprehensive exhibition of paintings by Thomas Gainsborough. The Director of the museum, Mr. Walter Siple, aimed to represent the three types of subject that most interested the artist—landscapes, portraits, and figure groups—as well as to include typical examples of his early period, the Bath era, and the later work in London. The showing was made possible through loans from many private collections, art dealers, and several museums.

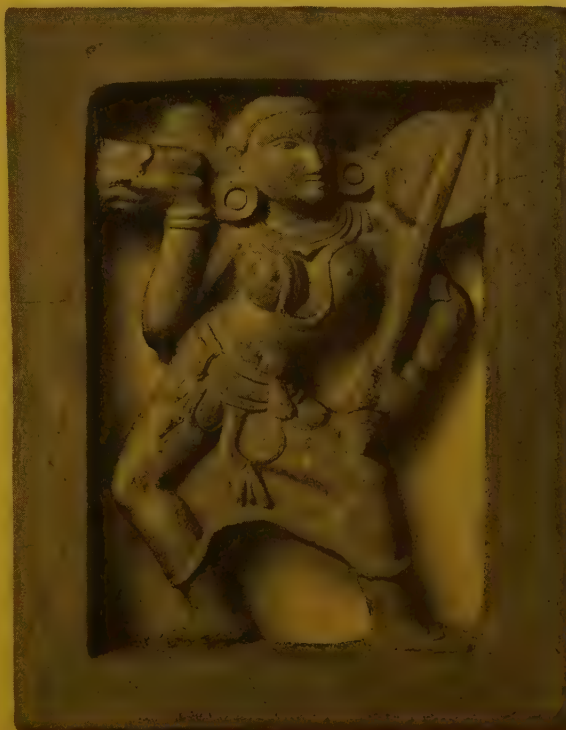
At the same time the Cincinnati Art Museum received as an anonymous loan two important Greek *Heads*, one of Hermes, of the late sixth century, and the other a female head of a hundred years later. The earlier is of finely grained, creamy white marble. It is 6 $\frac{5}{8}$ inches high. The nose has been badly injured and the left

side of the face is weathered. Conventionalized, zigzag, wavy hair is carried across the forehead and behind the ears and has the wig-like appearance characteristic of the Archaic period. It is bound with a filet that stops back of the ears. The hair falls to the shoulders and the locks toward the front are worked out in the same design as those covering the forehead, whereas the mass of hair at the back of the neck is finished off square and covered with a network of diagonal lines. Protruding, almond-shaped eyes with slightly suggested eyelids are placed in the head in a somewhat slanting position above prominent cheek-bones. The protruding lips carry a suggestion of a moustache. The beard is represented by incised, wavy, zigzag lines which curve toward the front suggesting a pointed beard that extended forward, although the point is now broken away. No decorative motif appears on the moustache. Large, carefully worked ears are placed rather high and lie close to the skull. There are traces of bands of pink polychromy on the shoulders and of a dark blue-green on the beard on the left side of the face. There is considerable differentiation of planes and the head is slightly rounded—characteristics that indicate a movement towards naturalism found in the second half of the sixth century.

The later piece, about two-thirds life size, is of Pentelic marble. The right side of the face is weathered and the end of the nose and part of the lips have been damaged. The left side is in an excellent state of preservation. This is doubtless due to the fact that the head has come from a high relief and that in its original position this side of the face was turned toward the background of the



"HAMSAMITHUNA," OR SWAN PAIR TILE



Courtesy of Sris Chandra Chatterjee

"THE GARDENER'S DAUGHTER," MODERN INDIAN TILE



Courtesy of the Art Institute, Chicago

JAPANESE PRINT OF LONDON, BY YOSHITORA, ONE OF A SERIES OF XIX CENTURY IMPRESSIONS OF WESTERN CITIES

relief. Two things point definitely to this conclusion. The surface of attachment is located well back at the left side of the head. Whereas the small ear and crimped locks of hair have been worked out on the right side, they are barely suggested on the left. The fragments of three fingers of a right hand and a break showing the original position of the thumb are to be found on the right side of the top. Their position indicates that it could not have been the hand of the individual to whom the head belonged. Probably the head is a fragment of an architectural decoration. It may have come from a relief representing one of the familiar contests of Greek legend, either the Battle of the Greeks and Amazons, or the Battle of the Lapiths and Centaurs.

TWO French busts of widely differing types have been numbered among the most recent acquisitions of the St. Louis Art Museum. One is a French Gothic head of the fifteenth century, in almost perfect condition and still retaining part of the original polychromy. The other a likeness of Voltaire, is described in the following communication from the Director of the museum, Mr. Meyric R. Rogers:

"In 1770 Voltaire wrote in a letter to Mme. Necker—I am 76 years of age and have just recovered from a severe illness which for six weeks maltreated me both in body and soul. Monsieur Pigalle is about to come here, I am told, to make a study of my face, but to accomplish his aim it is necessary that I should possess a face, whereas one could hardly guess where its place is. My eyes have sunken three inches, my cheeks are like old parchment stuck on to bones which

have nothing to hold on to... the few teeth I had left have departed.'

"J.-B. Pigalle (1714-85), at first despaired of getting the energetic old man to remain in one position long enough even for a sketch. Finally, however, a fortunate remark regarding the making of the Golden Calf of Aaron, a subject which interested Voltaire much at the time, put him in such a good humor that he was led to acquiesce to the sculptor's demands and a quick study of the head was completed. Fearing to spoil this impression, Pigalle had his moulder make a cast immediately, and left Ferney secretly the next morning though not without the satisfaction of hearing Voltaire's approval of his efforts. This original sketch has apparently been completely

lost sight of. Grimm, in his *Correspondance Littéraire*, says that Pigalle modeled another bust on his return to Paris. This portrait is supposed to be the one which appeared later in the collection of the connoisseur Vivant-Denon. It is described in his catalogue as being of terra cotta with a head wreathed with laurel. This is identified with a bust portrait reproduced in lithograph by Hesse in which the head of the philosopher is laureled.

"It took Pigalle six years to evolve the finished statue from the original study made in Ferney. In accordance with a curious literary quirk of the day the statue was in the nude, the shrivelled and emaciated body of the philosopher being modeled from that of an old soldier. By the time the statue was completed this naive conception was out of fashion and the statue never gained the recognition that its merit really deserves. It was later presented to the Institut de France where it still remains in seclusion.



Courtesy of Mr. and Mrs. C. Del Drago

"LI PO DRUNK," EARLY CH'ING PAINTING OF THE GREAT POET



Photograph, Mattie Edwards Hewitt

Courtesy of Douglas Somerville

7' x 5' 8"

"WINTER AT THE PALACE OF CH'IENT LUNG," ONE OF FOUR XVIII CENTURY PANELS PAINTED BY A EUROPEAN IN CHINA

IN 1778, the year of Voltaire's death, another portrait was ordered from Pigalle for Monsieur de Marigny, Madame de Pompadour's brother. Though apparently well known in the eighteenth century, this bust has also been lost sight of, but a contemporary writer, Bachaumont, says of it that 'his (Voltaire's) face was so buried that one could only discover his two eyes, as brilliant as carbuncles.' This indicates that the portrait depicted the philosopher in the last stages of tuberculosis, even more shrunk than eight years previously, when the preliminary studies were made.

"Several years ago a terra cotta bust of Voltaire was discovered in the possession of a middle-class Parisian family. It was evidently of the Pigalle type, as the position of the head and the drapery corresponded closely with their treatment on the lost Denon bust. This portrait, formerly in the collection of Madame Jacques Gompel in Paris, has been recently acquired by the City Art Museum. In *A Terra Cotta Bust of Voltaire*, Paris, 1917, by M. Germain Bapst, it is called the portrait of 1778 and by M. Rocheblave, in *La Vie et l'Oeuvre de Jean-Baptiste Pigalle*, as a derivative of the Ferney sketch.

"Such comparisons as are possible between the Institut statue and this example would seem to be in favor of the latter hypothesis. In the City Art Museum bust, Voltaire, while cadaverous, is not yet reduced to a point where his eyes alone are 'unburied.' The identification of the treatment of the chlamys with that in the extant engravings of the Denon portrait would show a close relation to that version, as it is hardly likely that the same drapery would be used in the bust modeled years later for M. de Marigny. Unfortunately, since both these busts, well known in the eighteenth century, have disappeared, further effective comparison is impossible. All authorities agree, however, that the terra cotta now in the museum's possession is from the hand of the master himself."

THE picture of Li Po drunk (page 48) is included in the collection of Chinese paintings formed by Mr. and Mrs. C. Del

Drago of New York which was exhibited recently at the Albright Gallery in Buffalo. The subject is a favorite one in Chinese art and this example is an unusually fine Ch'ing specimen after a Ming version which was painted probably by T'ang Yin. The Del Drago collection was first known to connoisseurs in the important Chinese exhibitions held in Berlin in 1929 at the Preussischen Akademie der Künste and in 1930, at the Museum für Völkerkunde in Munich. The paintings belonging to Mr. and Mrs. Del Drago were commented upon so favorably at that time that they were brought to the attention of Mr. Hekking of the Albright Gallery, who invited them for exhibition in Buffalo. Mr. E. J. Lodge of the Freer Gallery of Art in Washington kindly consented to make the selection and to

catalogue the paintings shown. He chose sixty-nine, including examples as early as Sung (960-1280) and continuing through the Yuan, Ming and Ch'ing periods.

Among unique examples in the exhibition was *The Starving Horse*, of the Ming or possibly the Yuan period. Another unusual painting was a Ming rendering of the famous and often copied subject, *Yang Kuei-fei after the Bath, Attended by a Eunuch and a Lady-in-Waiting*. This shows her clothed in diaphanous drapery and was considered most shocking, as Chinese art never portrayed the nude. The collection contains many exceptional portraits, as

this is a subject which has interested Mr. and Mrs. Del Drago particularly since they began their collection in 1911.

ASET of four Chinese panels of the very highest importance was recently brought to light in a German palace, where they are known to have been in place as early as 1790. Following their discovery, they were shipped to America, and are now to be seen at Douglas Somerville's, 625 Madison Avenue. Interest in the panels, painted on canvas and representing the four seasons, is not limited to their extraordinary beauty, to their size (7'x5'8"), or to their perfect state of preservation, but involves the fusion of European and Chinese elements under the Emperor Ch'ien Lung. Much of the technique, and many of the types as well, are definitely western, yet at the same time there can be no doubt that the panels were executed in China by an artist thoroughly imbued

with the spirit of the Orient. Even in the present reproductions of two of them, it will be possible to note their dual origin. It is thought that they may be the work of Castiglione, of whom Dr. John C. Ferguson, has written (*Chinese Painting*, University of Chicago Press)—"One of the outstanding influences during this dynasty (K'ang Hsi) came from Europe through the Jesuit priests, who were employed by the Emperor K'ang Hsi. Matteo Ricci settled in Peking in 1600, and in 1687, five Jesuits arrived at the capital, one of whom was Bouvet. He was followed by Belleville, Gherardini, and Castiglione. All of these found high favor at the court. Castiglione was a painter and is known in art records in China as *Lang Chi-ning*. He was born in Milan, July 19th, 1698, and died at Peking, July 16th, 1768.

His first work was in the decoration of the summer-palace Yüan Ming Yüan, and it was so pleasing to the Emperor that Castiglione was urged to devote his entire attention to painting. He first made portraits of many distinguished men and then began to paint birds and flowers. His painting of horses happened in an interesting way. The Emperor had been presented with a fine horse from Tibet and he named it Ju-i (Suits my fancy). He ordered Castiglione to make a painting of this horse, remarking to him that formerly another foreigner, *Wei-ch'ih I-seng*, painted in the "positive" style (*wa-tieh*), which was similar to (Continued on page 72)



Photograph, Mattie Edwards Hewitt

Courtesy of Douglas Somerville

7' x 5' 8"

PANEL OF THE CH'EN LUNG PERIOD ON CANVAS, "SPRING AT THE SUMMER PALACE"

Auction Sales

PARIS. A sale catalogue with two color plates and one hundred and three black and white plates, and including a three-page introduction by M. Raymond Koechlin, President of the French Council of National Museums, is by no means an every day occurrence in France. Yet such is the catalogue of the Homberg collection. It comprises three hundred and thirteen pieces all of great interest and rarity. We spoke last month of the paintings by Huet, Schall, Hoppner and Tischbein. The collection further includes, Persian carpets and miniatures, Gothic tapestries, Limoges enamels, Chinese and Egyptian sculpture, and French eighteenth century sculpture and furniture. The grotesque gods of Egypt. Thot and Horus, appear in stone and bronze, (Nos. 40 and 56). The pottery of Rey, which became so popular during the Persian exhibition, is represented by nine magnificent specimens (Nos. 73 to 81), of which No. 77, with its vividly limned birds and camels, recalls most poignantly the vanished splendors of Burlington House. Of the ten Persian manuscripts, the most interesting is No. 93, a sixteenth century collection of various Persian tales, illustrated with a frontispiece and nearly a hundred miniatures, most of them signed by either Mohammad Moukim or Mohammad Salim. The Persian love of splendid color is illustrated in a sixteenth century prayer rug, (No. 122). The juxtaposition of a deep, strong blue and a very pale blue on a light yellow ground is particularly decorative. A touch of vivid green rounds



Octave Homberg sale

Courtesy Me. Lair Dubreuil

XIII CENTURY BOWL, REY; XV CENTURY FAIENCE MOSQUE LAMP

out the harmony. From Persian textiles to Limoges enamel is a short step, æsthetically. No. 126, a Limoges plaque from a twelfth century book-binding, has been mentioned by Rupin and Marquet de Vasselot in their respective treatises.

Crystal, jade, lapis, agate and turquoise, as well as stone and bronze, testify in this collection to the infinite skill of the Chinese chisel and the intense imagination of the Chinese sculptor, who had so much in common with the ultra-modern sculptor. There are nineteen pieces of the T'ang period among the bronzes alone.

Among the French eighteenth century objects is a terra-cotta bust of Turgot by Houdon. A marble version of this bust is in the Dubois de l'Estang collection, a plaster version was given to the American Philosophical Society, Philadelphia, by Dupont de Nemours in 1816. The bust was exhibited at the *Cent Pastels* exhibition in 1908 and the Houdon Centenary Exhibition at Versailles in 1928. It was sold in the Marius Paulme sale May 15, 1929, No. 326 in the catalogue.

Only great wealth and a very catholic taste in combination could have assembled such an amazing diversity of important and really beautiful objects as we find in the Homberg collection. To quote the last words of M. Koechlin's preface to the catalogue: "As one uncovers to-day before a piece of furniture from the Double sale, so, later on, we will bow before an object from the Octave Homberg Collection." The sale takes place at the Galerie Georges Petit on June 3, 4, 5.—H. McC.



Courtesy of Cassirer; Helbing; Mensing (Frederick Muller)

TITIAN'S "DANAË," ONE OF THE MOST IMPORTANT PAINTINGS IN THE NEMES SALE WHICH OCCURS JUNE 16-19

LONDON. The Henry Hirsch Collection is to be sold at Christie's on Wednesday June 10 and seems likely to be the most important art sale to be held in London this month. Mr. Hirsch of 23 Park Lane has been an energetic collector on orthodox and rather old fashioned lines, and among his various art treasures now to be dispersed the most important are his examples of Old English furniture. His collection is particularly rich in fine Chippendale pieces, and several of his Chippendale chairs and armchairs, as also his fine mahogany tripod table, with hexafoil top surrounded by a gallery pierced with fretwork, were included in the famous loan exhibition of Georgian Art held this spring in the house of Sir Philip Sassoon. Other notable English pieces contributed by Mr. Hirsch to the same exhibition and to be sold at Christie's this month are an Adam mahogany vase and cover on triangular pedestal—illustrated in Macquoid's *Dictionary of English Furniture* (vol. iii, page 153, Fig. 5)—a George I

walnut bureau with sloping front, illustrated in the same work (vol. i, page 121, Fig. 9), and a fine pair of Sheraton marqueterie commodes made for the Prince Regent and formerly at Carlton House and afterwards at the Pavilion, Brighton. Mr. Hirsch has also been a collector of fine Chinese porcelain, his preference being

for wares of what are now considered to be the "later" periods of Ming and K'ang Hsi. A number of pairs and trios of late Ming and early K'ang Hsi figures will be offered, many of these being from the Trapnell Collection and to be found illustrated in Gorer and Blacker's *Chinese Porcelain and Hardstones*. Another notable lot is the pair of beakers, late Ming or early K'ang Hsi, which are illustrated as the colored frontispiece to R. L. Hobson's standard book on *The Later Ceramic Wares of China*. This sale will be continued on Thursday June 11th when in



Courtesy of Christie, Manson and Woods

XVI CENTURY PADUAN GOAT IN THE HIRSCH SALE

addition to further examples of Chinese porcelain, French Decorative furniture, tapestries, etc., an important collection of Italian bronzes will be offered. Prominent among these are an early sixteenth century statuette of Hercules, seven inches high, of the school of Francesco da Sant' Agata, a pair of female figures, 15 and 14 inches high, of the school of Giovanni da Bologna, the same master's group *The Rape of the Sabine Women*, 24½ inches high, designed after the well-known marble at Florence, and some fine Paduan animal bronzes of the school of Riccio, which include a figure of a panther, 12 inches long, and a vigorous figure of a goat, 4¾ inches high.

NOTHING more interesting and historic has come up at Christie's during the past month than the Howard Grace Cup, which was purchased for the British nation by Lord Wakefield at the sale on May 12. It was the property of the Duke of Norfolk. The price given was \$55,000. This superb font-shaped bowl of ivory, is 12½ inches high. The cover is formed of a circular molded ivory plaque, lined silver gilt, from the center of which rises a vase-shaped ornament, while surmounting all is a small group of St. George and the Dragon. On the ivory plaque which forms the cover is a silver-gilt band of convex section, engraved in Lombardic characters *ESTOTE SOBRII* with a mitre, the letters *TB*, and pomegranates between the words. These letters have been taken to be the initials of the great archbishop, Thomas à Becket, who was murdered in Canterbury Cathedral in the year 1170. On the other hand the



Courtesy of Me. Lair Dubreuil

PORTRAIT OF A MAN BY CORNEILLE DE LYON; HOMBERG SALE

mounts bear the London hallmarks for 1525-6. Mr. Starkie Gardner has referred the initials to Thomas Berkeley, the crest of whose family was a mitre, but on the other hand Mr. W. W. Watts, formerly Keeper of the Department of Metalwork at the Victoria & Albert Museum, has made a case, notwithstanding the mount marks, for reconsidering the Becket attribution. All the principal authorities are agreed that at the beginning of the sixteenth century this cup was bequeathed by Sir Edward Howard, Lord High Admiral, to Queen Catherine of Aragon whose badge—a pomegranate—appears four times repeated in close proximity to the *TB* and mitre on the silver band encircling the lid. Now Mr. Watts points out that in the will of Sir Edward Howard appears the sentence: "To the Queen's Grace, St. Thomas's Cup," and argues that the Admiral believed that the cup he bequeathed to the Queen once belonged to the famous Archbishop of Canterbury. Miss Strickland stated that the Queen subsequently restored

it to the Howard Family, while Mr. G. R. French has written that after the Queen's death it reverted to the Earl of Arundel, from whom it passed to the Howards of Corby. At the end of the last century the cup was in the possession of Philip Henry Howard of Corby, from whom it passed to the late Duke of Norfolk. Apart from its history, which is fully discussed in Cripps' *Old English Plate* and other standard works, the Howard Grace Cup is unique as a superb example of Renaissance influence on the craft of the English goldsmith.—F. R.



Courtesy of Christie, Manson and Wood

CHIPPENDALE CHAIRS IN THE HIRSCH SALE THIS MONTH: THE ARM CHAIR IS ONE OF A PAIR AND THE SIDE CHAIRS FROM A SET OF SIX.

Notes from Abroad

PARIS. Americans are much to the fore in the various art activities in Paris this season. To begin with, the Louvre has just been enriched by the gift of two Chinese pags in bronze of the Han period, worked in a tiger's head design, and a lance sheath, also of the Han period, from Mr. Alfred W. Jenkins, who is well known for his many magnificent gifts to the Brooklyn Museum. A number of Americans are among those subscribing to the fund for raising a memorial to Debussy. Mr. Otto Kahn and the Philadelphia Orchestra are among those contributing for this purpose.

The committee has decided to erect two memorials; one, a monument designed by the architect Jean Burkhalter and the sculptor brothers Jan and Joel Martel, is to be placed in Paris in the sixteenth *arrondissement* between La Muette and the Porte Dauphine, a few yards from the last home of Debussy. This work includes two statues and a bas-relief in which Pelléas and Mélisande, Saint Sebastian and the Faun, are suggested rather than depicted. The Martel brothers have put more suavity and fluidity in this monument than is usual in their work, but this fluidity was essential to express the attenuated rhythm of Debussy's music. The sense of motion is almost as vivid in the bas-relief as in Rodin's *Porte d'Enfer*, and a remarkably harmonious effect is obtained by the repetition of these rhythmic lines reflected in the water below. The Martel brothers are leaders of the Union of Modern Artists, who held their second exhibition at the Galerie Georges Petit in May.

The other statue to Debussy, which is by Maillol, will be placed at his birthplace, St. Germain-en-Laye. As in most of his work, Maillol here triumphantly defies the modern dictum that a work of art must strictly depend on the limitations of its medium. Like Rodin, he makes stone as luminous as paint.

Americans are also active in the Byzantine exhibition. Mr. and Mrs. Bliss have lent a rare Coptic tapestry. An eleventh century tapestry comes from the Rockefeller Collection, and Mr. Royall Tyler is lending a silver chalice and jewels.

The exhibition has been fortunate in securing some of the Byzantine paintings from the celebrated collection of Mr. Loverdo of Athens. These pictures have an especial interest as the ancestors of the Italian primitives; their influence is especially traceable in the compositions of Duccio. From the ceramic museum at Athens comes tenth and twelfth century pottery; from Holland the textiles in the Maestricht Cathedral; from Belgium, textiles in the Cinquenaire and the Adolphe Stoclet Collection. The Albert and Victoria Museum has sent, among other things, a piece of enamel from the crown of Constantinos Monomachus; the rest of the crown belongs to the National Museum of Budapest. From Budapest itself comes the Szilagyi Somlyo treasure; from Liverpool, a sixth century

diptych in ivory; the Sens Cathedral has sent textiles; Chambéry and Troyes, carved ivory; the great cloth museum at Lyons, silk panels; and the Bibliothèque Nationale, illuminated manuscripts—to mention a few of the more important objects at random. There can be little doubt that this wonderful exhibition will have as great an educative value as the Persian exhibition in London last winter.

AMERICA is well represented in the Spring Salon this year, as always, and no less than two galleries are showing exhibitions of work by the American artist, Frank Boggs, this season. The first, at the Galerie Graat in the rue de Sèze, was held from May 1st to 15th; the second, will be held next door in the Galerie Georges Petit in June. The French have adopted this spontaneous, forceful Impressionist who studied under Gérôme. He was born in Springfield, Ohio in 1855. The painting of "Frank Bocks," as he is called, is very much the fashion. His work is exhibited with that of Monet and Renoir and, when sold, brings good prices at the Hôtel Drouot. His view of the Place de la Bastille, painted in 1882, has long been the property of the French government.

Among American collectors who have contributed to the exhibition of Fragonard drawings organized by Messrs. Jacques Seligmann and Son, in May, were Messrs. Mortimer Schiff, George Blumenthal and Philip Hofer. This is the first exhibition of drawings only by Fragonard ever undertaken.

Some of those from the Albertina Library in Vienna had particular interest as they had never been shown to the public before.—HELEN McCLOY.



Courtesy G. L. Manuel Frères

MAILLOL'S MONUMENT TO DEBUSSY, FOR ST. GERMAIN-EN-LAYE

LONDON. There have already been many notable loan exhibitions this year, but none has been more delightful than the exhibition of English eighteenth century portraits of children organized by Messrs. Knoedler & Co. and on view in their galleries at 15 Old Bond Street. Held in aid of the Cheyne Hospital for Children, this small but exceedingly choice exhibition ranges chronologically from Hogarth to Lawrence, and includes some of the most beautiful child portraits of the English School which are still to be found in British private collections. Outstanding, even in these surroundings, is the Earl of Durham's *Master Lambton*, surely the most delightful boy's portrait ever painted by Lawrence and one of his greatest masterpieces. The ruby velvet of the boy's costume against the brown and blue of the landscape background forms a color scheme of great simplicity yet rich and harmonious, while the drawing and placing of the child's figure shows all the distinction of which Lawrence could be master.

Supremely beautiful in quite another way is Gainsborough's *The Hon. Edward Bouverie*, lent by the Earl of Radnor, a half-

length in an oval on a rectangular canvas. The artist has a most attractive sitter in this thoughtful, good-looking boy, whom he has painted in a suit which reminds us of his famous *Blue Boy*. Cool in color, this painting is handled with exquisite delicacy, though the modeling of the head is as convincing and completely realized as any one could desire. Lord Radnor has kindly lent to this exhibition another important family portrait from Longford Castle, namely *Lady Catherine Pelham-Clinton* by Sir Joshua Reynolds, a work which is exceedingly well known by the engraving, fine impressions of which have been known to run into four figures in English money. Though color is one of Romney's most abiding charms and greatest distinctions, it must be admitted that his own particular attempt to produce a *Blue Boy*, in his *Master Lushington* or *Sir Henry Lushington as a Boy*, cannot in any way challenge comparison with Gainsborough's masterpiece, nor even with his *Edward Bouverie*. Far more attractive and winning is the petticoated *Master Thornhill*, a delightful "baby" picture which incidentally



Courtesy of the Galerie Caspari, Munich

ATTRIBUTED TO LELY BY DR. GLÜCK OF THE VIENNA MUSEUM

contains one of the best and most natural dogs Romney ever painted. More important in size, though not finer in quality, is Romney's group of *The Leveson Gower Children*, lent by the Duke of Sutherland. Other groups of special importance are Sir Henry Raeburn's splendidly virile *Two Boys of the Family of Allen of Errol*, lent by Mr. Leopold Hirsch, and Reynold's group of *The Proby Children*—a boy and a girl—lent by Colonel Douglas Proby. An exceedingly attractive example of Hoppner's grace in female portraiture is his *Girl with a Basket* lent by Lady Desborough from Panshanger, while another work by this master of special interest is the *Master Hoppner* lent by Mr. Bruce Ingram. Though smaller than most of the later portraits, Hogarth's *The Hon. Edward Montagu*, lent by the Earl of Sandwich, is a choice example both of this master's sterling craftsmanship and of his power of characterization. It is no small triumph on the part of the organizers to have persuaded so many owners to part with their treasures temporarily during the height of the London season, and it is at least a score of years since so many fair children of the eighteenth century have been brought together in an exhibition in a London art gallery.



Courtesy of M. Knoedler & Company

GAINSBOROUGH'S "MASTER BOUVERIE," LENT BY THE EARL OF RADNOR

PICASSO has never been so well represented in London as at the important exhibition of his work which is open through June at the Lefèvre Galleries in King Street, St. James's. The collection on view here is large and widely representative, ranging



Courtesy of M. Knoedler & Company

LAWRENCE'S "MASTER LAMBTON," LENT BY THE EARL OF DURHAM



Courtesy Dr. Weizinger, Munich
LIMEWOOD FIGURE OF ST. VITUS

from early examples of his much sought after "Blue Period" to some of his most recent paintings, and including some particularly fine works of his "Roman" style. It would be difficult to say by what other French painters than Cézanne Picasso has been greatly influenced and it is an open secret that Picasso himself dislikes to be called a "cubist." Indeed, Picasso is of so original a turn of mind that he is in a class by himself. A restless inventor, he has opened up many new paths which others have patiently followed, but for himself he declines to be bound by a formula or to stick always in the same groove. But however various the different aspects and periods of his art may appear, Picasso is always a craftsman who commands our respect, a draughtsman of Herculean strength, the most ingenious of con-

temporary designers, a sober but harmonious colorist, and a master of the brush who well understands the intrinsic quality of paint.

Messrs. Alex. Reid and Lefèvre have shown great discretion in organizing this London exhibition, for while not ignoring Picasso's excursions into abstract design, they have been chary in introducing to London his most extreme endeavors in this direction, and there is little in this exhibition that cannot be understood with a little patience and goodwill. Such boldly hewn out figures as the sculptural *Femme Bleu* or *Deux Femmes* need no explanation, and most people with a feeling for design can appreciate the purpose of the artist and the base on which he has built such a semi-abstract painting as *The Child and the Bust* (*L'Enfant au Buste*). Whether we are attracted or repelled by the work of Picasso, it is imperative to know something about his pictures because he is probably the biggest living influence among the younger artists of today. The collection at the Lefèvre Galleries will give the visitor ample material for making his own investigation into the work of this much discussed painter.

A NEW gallery has been opened under his own name by Mr. R. E. A. Wilson, formerly of the Savile Gallery; his establishment is situated at 24 Ryder Street, St. James's. The inaugural exhibition consisted of a collection of watercolor drawings by Thérèse Lessore, a highly gifted artist who is the wife of Mr. Walter Richard Sickert, A.R.A. Not only is Thérèse Lessore one of the most accomplished women painters in England, but among our Impressionists she claims high rank by

virtue of the extreme delicacy of her color sense and her subtle mastery of effects of light and shade. With her sense of design added to these gifts, she is capable of touching with beauty the most commonplace things in life.

A MEMORIAL exhibition of paintings by the late H. H. La Thangue, R.A., has been opened at the Fine Art Society (148 New Bond Street). Mr. La Thangue belonged to the group of open-air painters who were considered very "advanced" thirty years ago, and he specialized in effects of strong sunlight and shadow. His favorite painting ground was Liguria, and visitors to past exhibitions of the Royal Academy will remember his sturdy peasant women in vineyards and Italian gardens dappled with sunlight.—FRANK RUTTER.

MUNICH. "Antiquities" is a definite term for very early art objects, Greek, Roman, Egyptian, etc., in distinction to "Antiques," which, like an ever-flowing tide, has gradually engulfed Early Colonial, eighteenth century, early nineteenth and is now advanced in some quarters as far as the heroic 'eighties. But it is rare to find anyone whose erudition can cover the wide territory embraced by antiquities and coins and medals, particularly in this age when each expert limits himself to a narrow field. Dr. Weizinger, of Arcostrasse, handles each of these three departments with great facility and has some beautiful and unusual specimens of early pottery and some very fine coins and medals. All of the objects in Dr. Weizinger's fine collection seem to be in that "mint condition" which is the ultimate expression of perfection used in auction catalogues. One of the medals was cast in 1641 to commemorate the marriage of the daughter of Charles I to the Prince of Orange; some beautiful old Hamburg ducats (ducats were the gold coins) made me think of Shylock's "My daughter! O my ducats!", they were so robust and mediæval; and a pewter medal with a bird's-eye view of Wurzburg had such infinitely fine detail that it was almost impossible to believe that it had been cast from a mold. Dr. Weizinger has also some early wood carvings, one of which was a limewood figure of St. Vitus, in fashionable clothing of the sixteenth century, carrying his pot of boiling pitch elegantly in his hand instead of dancing in it, as is more usual.

Marie Laurencin usually dispenses with noses in her charming ladies' faces, but, in the Galerie Caspari, Munich, I saw for the first time a Laurencin nose; its presence is due to the fact that the head is in profile—delicate and fragile—against a shaded tea-



Architect M. Blanche

Photograph by Boldo

RECONSTRUCTION OF THE TEMPLE OF ANGKOR-VAT IN THE COLONIAL EXHIBITION, VINCENNES

colored background interspersed with white doves. The Caspari Galleries hold exhibitions of the work of modern and old masters; at present they have some fine work, especially lithographs and drawings, by Adolf Erbsloeh, who was one of the leaders of the Expressionist movement in Munich. The taste in their permanent stock is unusually catholic, with a large and very representative series of paintings of the Venetian School. I also saw some fine paintings of the early Dutch School; and a most interesting series of French and German Masters of the nineteenth century: Degas,



Courtesy of Frau Caspari, Munich

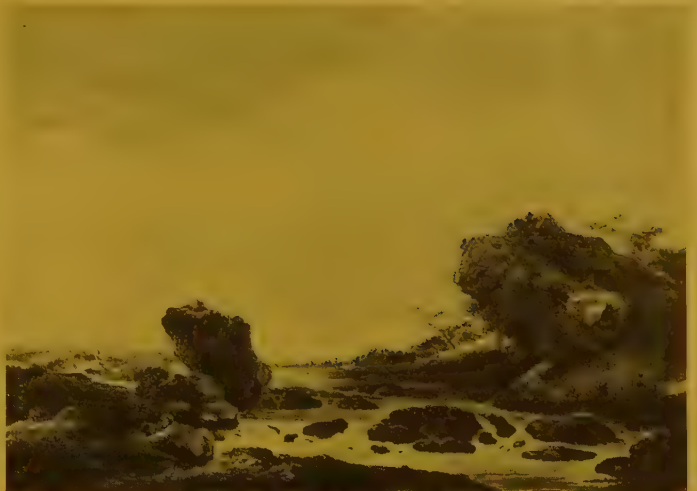
AMONG DAUMIER'S STUDIES OF THE LEGAL PROFESSION

Fantin-Latour, Picasso, Delacroix, a Renoir dated 1905 (a ship whose sails are the excuse for that white which is so dear to Renoir's heart), Kokoschka, with his curious whorls of color, Schoepfer, Leibl, and Feuerbach, and innumerable others, all decorative, and most of them small, which is a distinct advantage in these days of diminishing wall space.

B. Pfeuffer of Nuremberg has established himself on the edge of the old Fleischbruecke, which is one of the outstanding features in a city where every inch seems beautiful. He specializes in walnut furniture, not only of the Baroque period, with its soft colors and fine inlay, but also of the much rarer Renaissance period, of which he had a fine two-story chest of architectural design, dated 1576, a center table with the bulbous legs characteristic of Tudor days in England, and a charming chair, with a narrow wedge-shaped seat, and a straight and very uncompromising back. There were some German Rococo arm-chairs, which, while perhaps not so elegant as the French, are possessed of infinitely greater variety and charm of design; small bronzes; Biedermeier furniture in cherry-wood with the inevitable black decoration; a paneled dado for a large room, each panel painted by an eighteenth century Nuremberg painter called Gleemann. These low dadoes are very popular in Germany, and have survived from the sixteenth century, when they were surmounted by tapestries, right up to the present day when they are less charming in Lincrusta. I was much attracted by a small set of two vases and a beaker in Creilsheim faience, with the very rare yellow glaze and painted with natural flowers. Mr. Pfeuffer had the whole garniture of five pieces, but two were bought by the Luitpold Museum, Wurzburg, which is famous for its collection of German pottery.—CELIA WOODWARD.

BERLIN. The Berlin Secession has opened a Spring exhibition entitled "*Künstler unter sich*." This charming idea resulted in an exceedingly attractive exhibition of portraits in painting and sculpture. Beginning with the older generation, Lovis Corinth, Kurt Hermann and Lesser Ury up to the youngest artists, the exhibition included some of the best known names of German art.

The Independents have opened a new exhibition representing



Courtesy Jacques Seligmann & Son, Paris

FRAGONARD DRAWING, LENT FROM THE DELAGARDE COLLECTION

both the academic and revolutionary factions. Among the sculptures the most interesting is the portrait of the famous actor, Werner Krauss, by a young woman sculptor, Magdalena Müller.

The Flechtheim Gallery has been showing a very interesting exhibition of the work of Edvard Munch, paintings, drawings and prints which had not been shown in Germany. Among the pictures was a forest landscape of 1929, exceptionally fine.—DORA LANDAU.

VIENNA. The Seventh International Art Congress for Art Education will be held in Vienna during the summer of 1932. Lorado Taft, John Shapley, Ellsworth Woodward, H. H. Powers, and other leaders of national reputation will act as lecturers on an art pilgrimage, planned by the Bureau of University Travel of Newton, Mass., which will include this in their itinerary.



Courtesy of Dr. Weizinger, Munich

GREEK BLACK FIGURE DISH, 500 B.C., AND HUNTER'S CUP, 300 B.C.

The Traveler's Note Book

ART ALONG THE SHORES OF THE BALTIC

NOT so long ago the inveterate traveler seemed to be approaching a standstill. Whatever was well known to be worth a visit he had already seen, and many out of the way corners as well. As further fields of exploration, following in the wake of a Byrd or a Steffanson, obviously promised little else than hardship, the modern Alexander found no more worlds to conquer.

In reality there were plenty of places left to go to. But they were misunderstood because they were unfamiliar. Particularly by people who cared more about the history and culture of the lands they visited than just so much natural scenery. Alps and yodlers might be all right, but they hadn't the staying qualities of a good piece of architecture or a gallery. And many of us ignorantly regarded Scandinavia and the Eastern shores of the Baltic as quaint peasant lands, very light in summer, very dark in winter, and just a shade barbaric. But all at once we discovered their tradition, not the earliest which is also our tradition, but the civilization since the Renaissance. During the three centuries preceding the present one, these countries outshone us in every one of the arts; they fused the influences of Italy, then France, and still later Germany, into their own national styles to produce monuments in many cases outranking the original sources.

LAST summer Sweden came in for a great deal of well merited publicity as a result of the Stockholm Exposition. This modern fair was not very generally appreciated by the Swedes themselves, but the foreigner, unfamiliar with their metal and weaving, their glass and ceramics, was as pleased as he was surprised. And certainly it was better as a show than any recorded exposition of the same size. Yet because it called attention to modern developments, it undeniably detracted from the time and attention that countless travelers would ordinarily have given to the artistic and

historical monuments of the country. Heretofore these have been all too little known. The world at large has no idea of the excellence of Scandinavian baroque architecture nor of the profusion of surviving monuments. Yet even in the reign of Louis XIV, Nicodemus Tessin, the architect of the Royal Palace in Stockholm, was so well recognized abroad that he was invited to Paris to work on projects for the completion of the Louvre, and for a Temple to Appollo at Versailles. Too strongly influenced by Bernini to satisfy the royal taste already tired of Italy, Tessin returned to Sweden to work on the plans for Drottningholm, the "Queen's Palace" on the shores of Lake Mälär not far from the capital, which was later completed by his son. We reproduce a view of the court facing the formal gardens inspired by the work of Le Nôtre. In this great park there are many fine pieces of statuary taken from Prague in 1848. But the real gems of Drottningholm are the tiny theatre built in 1764-66 for the playwright King, Gus-

tavus III, the rococo Chinese Pavilion, and the lodge where the royal family amused themselves waiting on table in as elegantly rustic an atmosphere as Marie-Antoinette affected at the Hameau. The theatre, seating three hundred persons, is unique in the world because of the survival of the original stage sets, all the machinery, and even the name plates for various members of the Royal Court attached to the backs of the seats. At the Swedish castle of Grips-holm there is a similar, not quite so exquisite court theatre still standing. A view of the Chinese Pavilion, built with two curving wings, appears on page 59. Inside it is furnished with valuable oriental pieces, the walls covered with the original painted silk, and many exotic gifts from foreign ambassadors.

COPENHAGEN is quite unlike Swedish cities, unlike Stockholm in particular. Apart from its greater size and more cosmopolitan nature, one has almost no sense of a northern heritage.



Ny Carlsberg Glyptotek, Copenhagen

ARCHAIC ATHLETE'S "HEAD" IN THE EXTENSIVE CLASSICAL COLLECTION



THE CHINESE PAVILION AT DROTTNINGHOLM BUILT BY KING ADOLF FREDERICK IN THE MID XVIII CENTURY

The mediæval aspects of Stockholm, the solemnity of much of the building, are not to be found in the Danish capital. The eighteenth century of France is common to both towns, and after the rococo the neo-classic, but in Denmark there is more real affinity to Paris. Indeed, if it makes any sense to call Stockholm the "Venice of the

North" because of its location on so many small islands, Copenhagen might just as well go down in metaphor as the Northern Paris. The straight wide, shaded boulevards, the rows of trim cafes, and the numbers of squares reminiscent of the Place de la Concorde or the Place Vendôme, are all so many suggestions of



Courtesy of Intourist

LOOKING DOWN THE WINTER CANAL, ONE OF THE SMALLER CANALS FLOWING THROUGH LENINGRAD TO THE NEVA



ON THE GROUNDS OF DROTTNINGHOLM PALACE, BUILT BY NICODEMUS TESSIN UNDER THE INFLUENCE OF BERNINI AND LE NOTRE

Parisian atmosphere to one arriving in Copenhagen from the north.

And in the Langelinie, a great system of parks and drives running along the shore, Copenhagen can offer a water-front of which Paris might well be jealous. There are restaurants and yacht clubs, and on a rock within wading distance the shining bronze figure of Hans Christian Andersen's Mermaid. A bit of an ironical note is the monument reproduced here, which was erected as a memorial to Danish seafarers killed by mines or submarines during the Great War in which Denmark did not participate. In another park system are the museums, famous for their collections of sculpture, both antique and modern. All through Scandinavia sculpture is more appreciated than painting, and particularly sculpture in the form of fountains. One of the best fountains, situated on the Langelinie, is the group on this page representing the Goddess Gefion, with four oxen, ploughing the Island of Zealand from Sweden, a story taken from the Danish mythology. In his day Thorvaldsen was as celebrated as Canova; together they were the best known artistic figures of the time. Naturally the great neo-classicist is well represented in the churches and public museums, so well indeed that there is a large Thorvaldsen Museum devoted

to him exclusively. In the National Museum there are some of the best works of the great period in Greece, the archaic and later Hellenistic and Roman periods also being well represented.

The collection of modern sculpture is better and more comprehensive than in any museum that I know. From Klinger to Lehmbruck, Germany's best stand side by side with the French artists from Barye through Bourdelle. And of course there are some fine examples of Carl Milles, though naturally nothing to compare with what one can see in Sweden.

THE surprise experienced in uncovering the charms of Stockholm and Copenhagen is as nothing to coming on Leningrad unprepared. The grandeur of Peter the Great's "Window on the Baltic," the vastness of the palaces and squares built on wooden piles over the marshes, the harmonious style of all the important buildings on every street, the richness of the museums even over what one had been led to expect, combine to give one such a thrill as only a child's first visit to the Big City could rival. The most marked styles are the Rococo of Rastrelli's Winter Palace and the Neo-Classic of the Admiralty.—H. A. B.



MONUMENTS ON THE LANGELINIE IN COPENHAGEN: FOUNTAIN OF THE GODDESS GEFION AND (RIGHT) MEMORIAL TO DANISH SAILORS



THE PALACE OF ART, FORMERLY THE WINTER PALACE, LOOKING UP THE QUAY OF THE NEVA. BUILT BY RASTRELLI, FROM 1754-62, THE PALACE IS NOW GIVEN OVER TO THE STATE MUSEUM, THE MUSEUM OF THE REVOLUTION, AND THE APARTMENTS OF THREE OF THE TSARS



PERISTYLE OF THE FACADE OF THE HERMITAGE, SUPPORTED ON TEN GIGANTIC GRANITE FIGURES BY TEREbeneff. THIS GREAT MUSEUM, FOUNDED BY CATHERINE II, WAS ERECTED AND ARRANGED ON PLANS BY KLENZE OF MUNICH, FROM 1840-82

Exhibitions

WATER COLORS and sanguine drawings by Jean Charlot at the John Becker Gallery supplement very interestingly the group of his paintings recently shown by John Levy. The peculiarly architectural quality of this artist, "the indestructible unity" to which Paul Claudel alludes in his excellent foreword relating to the exhibition are, if anything, more apparent in the linear idiom of these pictures than in the paintings. There is a generous free swing to his line but one is always aware of the solid, well thought out construction and balanced masses in his composition. There are not only line drawings in this group but also what the artist calls molded drawings, which are rendered in the medium of sanguine. A *Torso of a Woman* is particularly beautiful, a magnificent strong back, primitive and peasant in its quality, drawn with consummate skill. This contrast is apparent in much of Charlot's work, the curious combination brought about by the sturdy Mexican simplicity of his subjects and their interpretation by his gay, flashing Parisian intelligence.

The water colors in this exhibition include several studies of *Pyramid Builders*, in which his flair for Mayan archæology may be seen. Their underlying structure with hordes of tiny workers is fine, but the serene beauty of his Mexican women is far more satisfying. A head of one of the latter is reproduced here. It is a worthy example of his art, in its vigor as well as in its untroubled reflectiveness.

AN exhibition of drawings from Ingres to Picasso at the Demotte Galleries, which has been brought together through the cooperation of both dealers and collectors, affords the opportunity to look deep down into the styles of the various artists. Many of those represented are preeminently painters. Degas may be seen as a portraitist of great strength in his pastel study for his famous painting of M. Diego Martelli. The single drawing by Ingres is of Madame Gouse. It does not show this artist at his most distinguished, but it is nevertheless a faultless piece of draftsmanship.

Picasso's technique is represented in several of his various periods. The best is his *Groupe Antique* made in 1924. There is also a nude of the



Courtesy of the John Becker Gallery

SANGUINE DRAWING BY JEAN CHARLOT

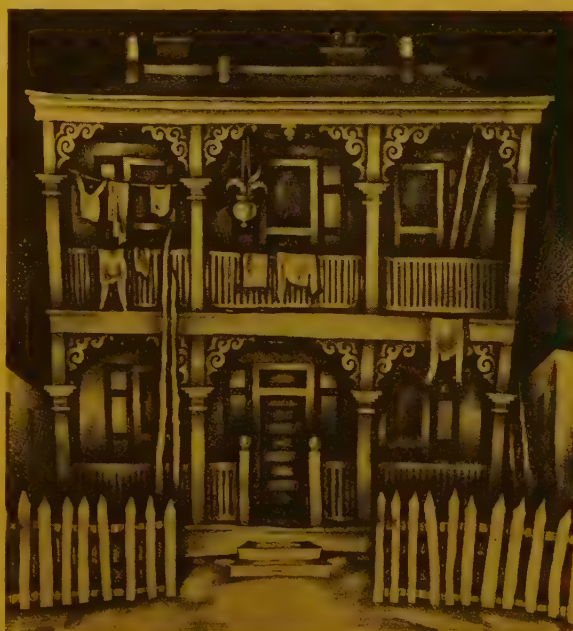
"Pink Period," and an ink drawing of two dancers produced in 1925.

Cézanne is represented by a sketch from a marble of Puget, a solid and satisfying cherub, quite traditional in execution. So also are the examples of Rodin, Derain and Renoir. Van Gogh has a not particularly distinguished drawing done with a quill, Modigliani a nude of delicate outline. There is a lively sketch of two animated gentlemen by Daumier, while the mannered styles of Constantin Guys and Seurat are occupied with two strikingly different young ladies of the nineteenth century.

THE wide scope and distinguished quality of the collection of pictures of the late Miss Lizzie P. Bliss is too great to be dealt with briefly. Fortunately, the memorial exhibition of the collection, which opened in May at the Museum of Modern Art, will continue until September the twenty-seventh, affording an extended opportunity to see one of the outstanding collections in America. Through the courtesy of a number of the beneficiaries of Miss Bliss' will, there are included more than twenty paintings by Arthur B. Davies, the most important group in existence, and one which will later be dispersed to museums here and abroad.

The most impressive wall of the exhibition is devoted to eight paintings by Cézanne. Here may be seen three still-life paintings of unsurpassed beauty; a portrait of a man painted early in his career, showing the influence of Delacroix; a portrait of his wife and the magnificent painting of a nude bather. The Bliss Cézannes, eleven in all, form the most brilliant group in any American collection.

There are also, of course, Picasso, Derain, Degas and Matisse. The Matisse, shown page 41, has all the magic of color one expects—the carpet red, the woman at the window dressed in green while the stripes below the window enrich a design already distinguished. By Seurat there is *Port-en-Bassin*, one of the few large paintings by this rare master in this country. The Derain landscape in the large gallery shows the intellectual and satisfying composition one expects in this painter, but the browns are from a blonder palette than is usual. Picasso is represented by an abstract (*Continued on page 66*)



Courtesy of the Ferargil Galleries

"AMERICAN BEAUTY" DRAWN BY WRIGHT LUDINGTON



A Shelf of New Books

THE DECLINE OF THE ARTIST. BY MARYA MANNES.

MEN OF ART. By THOMAS CRAVEN. Simon & Schuster, New York. Price, \$3.00.

BIAS is at once the invigorating and infuriating quality of Thomas Craven's book on the great painters. Enthusiasm is in itself a bias, and Craven's lusty championing of a working, "necessary" art, together with a sound historical sense and much factual knowledge of the artists' lives, makes the book engrossing and swift to read. It is his blind, almost vindictive, dismissal of certain undoubtedly fine painters that jerks one from whole-hearted accord with the author into an irritated antagonism. But more of this later.

Craven's besetting phobia is studio art; his besetting plea for an art based on human emotion and created toward human needs. Scathingly—rightly—he contemns those artists who remove themselves from the current of life, shut themselves in studios and spend their days proving æsthetic theories in little forms and colors quite dissociated from the world of men; talking of "volume," "significant form" and "plastic surfaces" instead of painting their neighbor's dog or the walls of their own bathroom. On every other page of *Men of Art* Mr. Craven hammers in his contempt for these little-minded men with their "isms," their cubes, their segments, their salons and their complicated and self-absorbing souls. Against them he arrays the giants: Giotto, da Vinci, Michaelangelo, Rubens, Rembrandt, El Greco, Goya, Hogarth, Turner, Daumier; and those other great, marked from the first group by reservations and criticism: Titian, Van Eyck, Vermeer, Velasquez, Blake, Delacroix, Cézanne. With colorful prose—perhaps too lavish in adjectives—humor, and documentary assurance, Craven writes of their lives and labors, and the cities and civilizations that bore them: the world before Giotto; Florence; Venice; the Dutch; Spain in the sixteenth century; Englishmen; the French. He devoted separate chapters to racial aspects of art, to Impressionism and Modernism, and ends with a conclusion on the *Hopes and Fears for Americans*.

In all the men of whom he treats at length he stresses their enormous vitality, their passion for the human being in all attitudes of mind and body, their constant, healthy absorption in work and capacity for it, and—in most cases—their business-like knowledge of its disposition and sale. He stresses too the fact that nearly all of them were born in the most hectically material and unspiritual civilizations possible: bloody, bartering Florence, sensual and frivolous Venice, smug, object-loving Holland, France in its nineteenth century bourgeois bureaucracy.

He makes it only too clear that, whereas the majority of great painters of the past held positions as important and essential in their times as the architect and engineer hold now, the painters of today are little more than the pawns of dealers and the toys of a few rich: luxuries and parasites. All this is true and strong; and must be vastly welcome to those wearied by the jargon of studios and the interminable array of apples, nudes and minor distortions imposed on them in the popular galleries. The more ruthlessly Craven writes of these piffing experimenters in paint, the more one is tempted to shout hosannahs.

What is incomprehensible as well as unallowable is the way in which Mr. Craven lets his violent personal antipathies obliterate or distort the values of men whose importance, if not supremacy, time has amply confirmed. That he may accuse Titian of sloppiness, Velasquez of inhumanity or Botticelli of formulization is justifiable enough: he marshals reasonable and sufficient proof. But to vindictively annihilate an artist like Ingres, certainly one of history's greatest, most sensitive draughtsmen, and to entirely omit Degas,

who of all painters has the bite and humanity Craven so ceaselessly demands—these are major insults to wisdom. Nor does Poussin—charming and unimportant as he is—merit the dung-hill of epithets dumped on his academicism. That Craven can claim in one breath that Picasso has created no single canvas that is not experimental in essence, and in the next extol Benton for his contributions to mural art; his exclusion, explained though it may be in the preface, of Holbein and Dürer; his annihilation of Gauguin as a second-hand charlatan: these are more whisks of the red rag.

Such opinionation prevents *Men of Art* from being the wholly sound and wholly constructive book it almost is. But without it, perhaps, most of the tang would be gone.

THE ARCHAIC ART OF PERU. BY GEORGE C. VAILLANT.

ANCIENT CIVILIZATIONS OF THE ANDES. By PHILIP AINSWORTH MEANS. Charles Scribner's Sons. New York-London, 1931. Price, \$7.50.

PERUVIAN TEXTILES, EXAMPLES OF THE PRE-INCAIC PERIOD WITH A CHRONOLOGY OF EARLY PERUVIAN CULTURES. By PHILIP AINSWORTH MEANS and an Introduction by JOSEPH BRECK. The Metropolitan Museum of Art, New York, 1930. Price, Paper, \$1.50; Cloth, \$2.00.

MR. MEANS has rendered the discerning general reader a deep service in the two books cited above. In *Peruvian Textiles*, he and Mr. Breck have assembled a number of the finer specimens of Peruvian weaving of the Pre-Incaic period, which are in the Metropolitan Museum, and have given a synopsis of the textile art to which Mr. Means' chronological table gives additional importance and interest. This monograph acts as an apéritif to the fuller treatment of Peruvian art and history as a whole in *Ancient Civilizations of the Andes* in which Mr. Means brings up to date the fruits of his own and others' investigations in the field of ancient Peruvian history.

Ancient Civilizations of the Andes is as free from technical detail as a book on New World archæology can be, where so much of our knowledge must be drawn from the mute testimony of objects uncovered in the ground. It is designed to give a comprehensive picture, and its system of dating, Mr. Means assures us, is to stimulate and guide the mind rather than to present an absolute chronology. Accordingly, criticisms of the author from the point of view of the technical archæologist are unfair, especially when Mr. Means goes to great pains to avoid controversial treatment of the relations between Middle America and the Andean region, and of the exact steps leading to the formation of the Early Chimú and Tiahuanaco cultures with which the author begins to take up his story. To simplify a history that would be otherwise inordinately complex and to extract to the full the essence of what is known of Peru's past, Mr. Means derives the origins of Early Chimú and Tiahuanaco from an "archaic" culture. By this term he does not mean a specific ethnic group, nor primitive nor early culture stages, but a qualitative level in human development containing the seeds which later germinate into civilized arts, techniques, and social practices. But after this point, Mr. Means traces the unfolding of the dominant civilizations of the Peruvian Coast and Upland.

At first the history of Peru is contained in pottery vessels, textiles, sculptures, and architecture, with little reference to their makers. The coastal peoples of Nazca and Chimú evolved a richly complex artistic pattern, and it is from examples of their civilization that we draw our conception of Peruvian art for the most part. The contemporaneous Highland civilization of Tiahuanaco appears crude beside that of the coastal Chimú and Nazca; but this condition may occur partially because the rigorous Highland climate permitted too little surcease from the toil of keeping alive for lavish artistic

impulses to arise, and partially because there has been so little excavation on the Highlands that there is not enough artistic material to compare favorably with the coast.

Yet the Highlands must have produced great physical and intellectual vigor, for there, in the mountain valleys, the Incas took their first steps toward empire. In the second half of his book Mr. Means describes this amazing evolution of an underdeveloped tribelet to a conquering and dominating civilization extending over coast and highland from Ecuador to Chile. Spanish transcriptions of Incaic history and legend bring in individuals to harmonize the picture so that we read in the place of the impersonal and abstract account of artistic evolution found in the first half of the book, the story of human aspiration. We are enabled to contrast the finite history of art and industry with the more or less interpretative account of the fortunes and customs of human beings. It should be remembered, moreover, that on the basis of art, the Incas were far inferior to their predecessors on the coast. Mr. Means closes his book with an excellent treatise on textiles and an exhaustive bibliography of works consulted.

Mr. Means has written a highly informative book in an easy and charming style. A non-technical book must have unity and harmony and a definite direction, and these *Ancient Civilizations of the Andes* possesses. It would be ungrateful and beside the point to criticize this book for deficiencies in its technical archæology. Mr. Means is not trying to write an archæological museum report; he is opening the doors to a fascinating and little known aspect of the past by describing to us the wonders of ancient Peru.

ROMANESQUE MURAL PAINTING OF CATALONIA. By CHARLES L. KUHN. *Harvard University Press, Cambridge, Mass., 1930. Price, \$7.50.*

MR. KUHN has given us a very sensible, useful book on Catalanian Romanesque frescoes, a field in which there is very little publication in English. From the workmanlike preface to the excellent map at the back, the book displays sound, careful study and good judgment. It is a real pleasure to read a book on the mediæval field without hearing the grinding of an axe. Mr. Kuhn has been careful to acknowledge the authorship of the theories he propounds when others have preceded him and he appears to be not only well documented but personally conversant with the objects he writes about. He has chosen to discuss first the extant monuments in chronological order, and this part includes a good exposition of the potentialities of the lost eleventh century work at Ripoll, and then, in the second part, to devote himself to a thorough treatment of the fresco technique of these paintings and their iconography. Such a division of the material allows a maximum of narrative continuity and clear reference values to the sequence of the works described and at the same time makes a greater comparative range possible in the later part.

The author deserves to be especially commended for his frank statements of the restoration that has been so relentlessly applied to many of these frescoes and for including the two photographs of the Burgal paintings, before and after the restoration. Another helpful passage is the one devoted to allaying the false rumors of frescoes said to be existing that never have existed.

There are several rather shocking errors in references, to plates for example, not to be expected in a Harvard Press book, but the plates themselves are plentiful and good and the content of the book is not confined to the objects unsustained by an understanding of their historical setting and their archæological affiliations. American scholarship should indeed enjoy a peculiar impartiality in examining the complex weave of mediæval culture and it is most agreeable to have a book which presents comparative material without forcing the evidence in favor of one particular mode of stylistic expansion.—AGNES RINDGE.

THE ETCHINGS OF JAMES MCBEY. By MALCOLM C. SALAMAN. *London: Halton & Truscott Smith, Ltd. New York: Milton, Balch & Co. Price, \$15.00.*

THE etching of James McBey has here received a handsome compliment from an art-press. Ninety-seven finely reproduced plates illustrate the development of his art, well known in England

for the last ten years and increasingly popular in this country. The volume is given further frills by an enthusiastic though thinly drawn sketch of McBey's work and by a chronological list of (I presume) *all* of his etchings. To those interested in the continuance of the great tradition from Rembrandt to Whistler the book will bring pleasure, perhaps even a thrill, as they discover old themes freshly revamped with impeccable taste. For those, on the other hand, who are seeking among modern etchers some personal expression in untraditional terms, provocative of the interest that has surrounded Post-Impressionist lithography and painting, there will be little but chagrin. They will ask why volumes as finely executed as this must continue to be given only to conventional etchers whose popularity insures the risk of an expensive publication, or why American and English publishers will never follow Continental in the recognition of assertively modern spirits in the graphic arts? These are fair questions, decidedly suggested by the publication of this volume.

In this selection of etchings, taste and technique are touchstones. Notations, however, of processes and points of craft, while the most interesting of Mr. Salaman's remarks, are sparse; there are few specific discussions of influence. Mr. Salaman has the bright "best-seller" eye, not the critic's. His essay is pleasantly written, but the allusions to some of the purest pieces of McBey's art such as the subjects: *Gamrie, Gale at Port Erroll, The Critic*, and *The Doorway* in the Venetian series (one of the few Venetian subjects *not* Whistlerian) are submerged in equally appreciative comments upon popular and sentimental etchings. No one needs a second glance at McBey's work to recognize the master craftsman; but among even this selection from *The Holland, The Venetian, The Spanish sets*, there is need for discrimination by a disinterested critic between strong, individual achievements and those many excessively tasteful pieces so brilliant in execution but so reminiscent of the last one hundred years of British etching.—HENRY LADD.

CHATS ON OLD ENGLISH TOBACCO JARS. By REGINALD MYER. *J. B. Lippincott Co., Philadelphia. Price, \$5.00.*

ALTHOUGH the love of Lady Nicotine dates back to the days of Aztec antiquity little interest was shown in the collecting of tobacco containers until the middle of the nineteenth century when one William Bragge of Birmingham brought together the largest collection of articles relating to the subject which has ever been made. The Bragge collection has been dispersed and of existing private collections that of Mr. Reginald Myer, the author of the present opus, is one of the most complete.

Mr. Myer has confined himself to jars and boxes of British origin. The majority of these are of lead, although there are also wood and pottery specimens as well as examples of such base metals as brass, iron and zinc. In them can be traced the evolution and development of a definite though very minor school of decoration, complete with its motives, symbols and technique, the earliest of which dates from about the end of the seventeenth century, by which time tobacco was no longer suffering from the prohibition of the Protector but had come to be looked upon as a *herba panacea* for a variety of human ills. To the eighteenth century belong many boxes of severe design and dignified decoration, while among Victorian productions there is much that is amusing but little art.

Two articles by Mr. Charles R. Beard, originally published in *The Connoisseur*, are included in the present volume and cover more briefly the main points made by Mr. Myer. These are: that dated jars are of the utmost rarity, that the makers of tobacco boxes preserved the anonymity of Middle Age craftsmen, that the most common decorations for tobacco containers are those pertaining to the weed itself, to ale and wine, the shop sign of the seller or to some contemporary historical event. A negro's head was the most popular device for a handle which also included no end of dolphins, lions and Napoleons at St. Helena.

Chats on Old English Tobacco Jars concludes with an account, illustrated by thirty-five plates, of the famous Westminster Tobacco Box, the Portland Vase of nicotine.—VIRGINIA NIRDLINGER.

CHARLES of LONDO

Member of The Antique and Decorative Arts League

now

52 EAST 57 STREET
NEW YORK

7 WOODSTOCK STREET, NEW BOND STREET, LOND

The Gallery of

P. JACKSON HIGGS

NOW AT

NEW ADDRESS

32-34 EAST 57th STREET

Adjoining American Art Association Building

New York

OLD ENGLISH
and Reproductions



SET OF CASTORS MADE IN LOND

HOWARD
Established

18 EAST 56 STREET
CASINO BLOCK



Courtesy of Demotte

DRAWING OF A BALLET DANCER BY DEGAS

EXHIBITIONS

(Continued from page 62)

painting of exciting color and the astonishingly white study of a woman seated. Daumier's masterpiece of the laundress toiling home with her child also hangs in this room.

Perhaps the most enchanting part of the collection consists of the ten Cézanne water colors and the Seurat drawings. It is impossible to overrate the beauty of these Cézannes, in which the artist plays with an idea before it takes form. The Seurat drawings, some of them in black and white, impress one with his consummate finesse and delicacy.

Modigliani, Redon, Renoir, Rousseau, Segonzac, Signac, and Toulouse-Lautrec, and the American artists Charles and Maurice Prendergast and Walt Kuhn are also represented in this great collection which, unlike many collections of its size, is throughout, a monument to the judgment and taste of its founder.

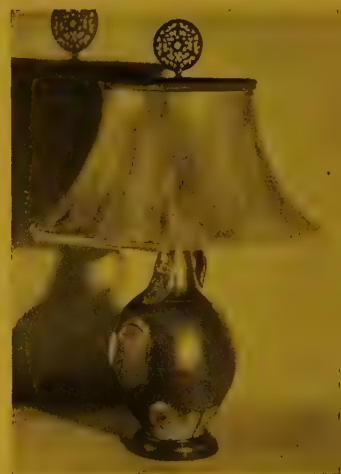
THE John Levy Galleries are following up their showing of Jean Charlot with the work of two contemporary Mexican artists. Of the two, Rufino Tamayo is more closely related to Charlot—at least he draws his subject matter from sources that are obviously Mexican. Those heavy lumpish women whose beauty lies in their complete naturalness and purity of type may be seen again, but with a difference. For the humor of Charlot is entirely absent as is also his rhythmic beauty

of line. There is, however, much energy in Tamayo's painting and a strong feeling for design. This is particularly apparent in the picture called *Woman Reclining*. His arrangements of still life are less interesting, but there is preserved in them an inherent quality which makes them peculiarly Mexican and underivative in their style.

The work of Joaquin Clausell is strikingly different. All of his pictures in this exhibition are landscapes and they are very much in the same mood. The most interesting ones are painted in the depths of green forests where the shimmering play of light produces an infinite variety of shading. Clausell studied in Paris and one sees instantly his relationship to the Impressionist school of painting. There is a sturdy quality and a feeling of peace, however, which quickly dispel any idea that he is French. One picture called *Native Orchestra* represents well his approach to his work, which is most serious and thoughtful.

A JAPANESE wood-block print by Utamaro, from the collection of Roland Koscherak, shows a group of deities known as the *Shichifuku-jin*, or Seven Gods of Good Fortune. According to legend, the *Shichifuku-jin* sail into port on New Year's Day, bringing with them on their dragon-boat all manner of good fortune for the coming year. Custom has attributed to each of the seven

Theron J. Damon



RARE GIFTS FOR THE JUNE BRIDE

Included in our fine collection of Eastern Mediterranean Antiquities are many lovely old pieces particularly suitable for the bride: Flower Bowls, Vases, Urns, Chests, Candlesticks, Lamps, Clocks and Embroideries

**Eastern
Mediterranean
Antiquities**

52 East 56th Street
New York, N. Y.

Announcements of EUROPEAN GALLERIES

INTERNATIONAL STUDIO wishes to bring to the especial attention of its readers the important announcements of art and antique galleries abroad appearing in this and forthcoming issues.

When visiting European galleries you will find it an advantage to identify yourself as a reader of

INTERNATIONAL STUDIO

We have compiled a complete list of the important galleries in the leading European cities which we will gladly send on request. Address

EUROPEAN ART INFORMATION BUREAU

INTERNATIONAL STUDIO
572 Madison Ave., N. Y. C.



Courtesy of Roland Koscherak

"THE SEVEN GODS OF GOOD FORTUNE," WOOD BLOCK BY UTAMARO

certain special functions, thus: Juro-jin lends aid to those in scholarly pursuits; Ebisu, the fisherman, provides for daily necessities; Daikoku, with rice bales and miner's hammer presides over worldly prosperity; Hotei, of enormous girth, symbolizes happiness and contentment; Fukuroku-jiu, the tall-headed sage, whose very name means "Happiness, Wealth, Long Life"; Bishamon, in armor, is the god of martial prowess; and Benten, the only feminine member of the group, governs love and matrimony. The crane and the tortoise, each symbolizing long life, which accompany the ship, make up the quota of all the things held most dear to the heart of the Japanese.

Prints of this type are of interest not only to the collector, but are also particularly adapted to decoration. The blues and greens found in the prints of Hokusai; the snow scenes of Hiroshige; or the gaily patterned robes of courtesans in the works of Utamaro and others, find harmonious place with contemporary furnishings.

A GROUP of bird panels, executed in stained glass, were recently placed on exhibition at the Grand Central Galleries by the J. & R. Lamb Studios. These panels are examples of the secular work of the late Frederick Stymetz Lamb. Mr.

Lamb, in company with the late John La Farge and Louis Tiffany, was one of the foremost artists of the American school of stained glass. One of his most important windows, *Religion Enthroned*, was exhibited in Paris at the request of the French Government, and is now installed in the rotunda of the Brooklyn Museum for permanent exhibition, through the kindness of Mr. Irving T. Bush.

The color of the bird panels is particularly rich and the variety of tone is acquired through the superposing of small bits of glass in the primary colors, thus securing every degree of color gradation and at the same time keeping the tone pure and clear.

THE Second Annual Philadelphia Antiques Exposition was held at the Bellevue-Stratford Hotel from May fourth to ninth. Taken as a whole the expositions outside of New York which have followed the first one held here two years ago have maintained a high standard of excellence, providing an unusually good visual summary of the many types of antiques interesting to the American collector. Some of the displays were very carefully arranged, with an eye to producing a completely equipped room which was historically correct as to architectural detail, furniture and paintings.

(Continued on page 74)

Old Furniture and Wall Decorations



Carl Klein

Louis XV desk, in walnut. 6' 9" high and 2' 8" wide.

ISABELLA BARCLAY INC.

INTERIOR DECORATING

NEW YORK
16 East 53rd Street

CHICAGO
130 East Delaware Place



Courtesy of Arthur J. Sussel

FINE PAIR OF LOWESTOFT URNS, CIRCA 1780

REGENCE



(1715 - 1722)

Le Style Regence marks the seven-year epoch intervening between the death of "Le Grand Monarque" and the accession of Louis XV to the throne . . . In furniture fashions, this transitional stage was chiefly notable for the emphasis placed upon curvilinear contours, the fanciful treatment of leaf and scroll, and bi-symmetrical arrangements of mass and line . . .

AMONG the primary contributions of Regence are the exquisite Boiserie carvings, here illustrated . . . the one in an original state, the other employed in the delightful setting below . . . This Boiserie, acquired by Carlhian from the residence of Prince Nicholai, Rue Richelieu, Paris, is esteemed by connoisseurs to be among the finest attainments of Regence craftsmanship . . . Indeed, the superbly wrought detail explains the origin of the then current remark that Cressent and his contemporaries were sculptors who had eschewed clay for wood . . .



CARLHIAN OF PARIS, INC.

DECORATORS OF INTERIORS
COLLECTORS OF OLD BOISERIES

598 MADISON AVENUE, NEW YORK

CARLHIAN-PARIS-6 BIS AVENUE KLÉBER

Old French Boiseries - Reproduction Furniture - Old Marble Mantels - Caen Stone
Silks and Velvets - Savonneries - Old Wall Papers - Carvings - Painting and Gilding



By Juanita Leonard

EXECUTED BY THE LENOX POTTERIES AFTER A SOAP SCULPTURE

EARLY DUTCH SILVER

(Continued from page 31)

figures and other subjects. Usually they are fitted with two handles of various designs, but an occasional bowl may be seen without handles. An excellent example of the octagonal shape was the work of a Frisian silversmith in Bolsward, about 1645 (Fig. 9). A rarer shape is octofoil. Bowls with covers are exceedingly uncommon. One remarkable bowl with a cover, C. 1658, is Fig. 15. It is embossed with naval battles, a military combat, with oriental warriors mounted on elephants, interspersed with a monkey, a lizard, a heron-shooting scene, crabs and shellfish. Richly embossed on the cover are a crowned figure of a female holding a sceptre in one hand and a cornucopia in the other, surrounded by a sea god, an Indian and other oriental figures, a negro, a camel, an elephant, a lion and an ostrich, together with symbols of navigation, arts and sciences. The box is signed by Claes Baardt, of Leeuwarden, one of the most skilled Frisian goldsmiths of this period. In the next specimen (Fig. 16), the sides of the oval bowl are divided into plain panels by hollowed curved lines, which are of interest across the Atlantic inasmuch as the early silversmiths of New York embellished some circular bowls with similar panels, most probably copied from English "Monteith" bowls rather than from Dutch brandy bowls. The specimen in question was made in 1712 by a silversmith at Sneek in Friesland, probably Jentje Harings.

Accessories of the tea table included kettles, teapots, basins and caddies. Of the teapots several good specimens were shown, the earliest dating from the early eighteenth century. One of the finest (Fig. 17), is dated 1714 and is octagonal in shape, with a triton spout and a terminal figure handle, the finial being a cherub riding a lion. The body is delicately decorated in relief with cherubs, foliage, acanthus leaves

and other motives in the manner characteristic of the maker, Johannes van der Lely, of Leeuwarden. This silversmith is said to have improved his knowledge by residence in France which would account for his characteristic style. By him was another teapot, dated 1731, somewhat less ornate but introducing his favorite acanthus and other foliage in a bolder manner. One more Frisian teapot must be mentioned: it is circular in shape and is embellished with the hollow flutes seen on English silver for a few years from the reign of William and Mary; above and below the flutes is a band of flowers in relief; the spout is a bird's head, as on the previous teapot. The maker in 1742 was possibly Jacob Niebuur, of Leeuwarden (Fig. 14). Several tea caddies were in form like miniature Chinese porcelain jars, variously decorated. In date they begin with one of 1728 by W. Pierson, of Leeuwarden, which is decorated with the hollow flutes already described on a teapot and with acanthus leaves in relief. Only five years later a narrower band of hollow flutes, with bolder acanthus leaves, husks and scrolls was introduced.

Salts are frequently represented in the still-life pictures of seventeenth century Holland, but none of those on exhibition were earlier than the first half of the eighteenth century. A pair by Johannes van der Lely, 1724, are as characteristic of his style as the teapots just described. Two others, of seventeenth century shape, were not made before the early part of the next century, by Haarlem goldsmiths; the borders are embossed with flowers and they rest on three plain ball feet.

The names of the lenders (to whom cordial thanks are accorded for permission to illustrate these interesting pieces of silver from photographs expressly taken for this article) are contained in the excellent Dutch catalogue of the exhibition.

TWO PAINTINGS BY BREUGHEL

(Continued from page 21)

masterpiece because everything in the work tends to strengthen each part, forming a perfect unit. In *The Misanthrope*, on the other hand, the subject is not such as can be expressed clearly in plastic form and color; it is a subject so difficult, in fact, that the painter, in order to render it comprehensible at all to others, has had to take recourse to graphic allegory and even then fails to achieve a language free of conjecture.

In both of these pictures by Breughel the landscape is a fundamental part of the scene and the color scheme. It is not the rugged country, with sharp declivities and overhanging rocks which is traditional with sixteenth century Flemish painting; and it has nothing in common, for that matter, with the

picturesque mountain panoramas which are conspicuous in the artist's prints. The landscape of *The Blind Men* could rather be thought of as having been painted from one of those little hamlets in Brabant which Breughel painted with so much love of his mother country and with so much sympathy for the rustic simplicity of the houses, and the particular character of its trees and fields. The landscape in *The Misanthrope*, however, seems to have been less seen than dreamed by the artist, a magnificent landscape in which he has surpassed the classical Italian and French landscapes of the sixteenth century. In this instance Breughel has, in fact, less in common with that period than with the taste and purpose of modern painting.

AMERICAN PIECRUST TABLES

(Continued from page 40)

may have their business done with care and dispatch, and have four months' credit allowed them."

In America, contrary to the usual English practice, a "bird cage" or box was advantageously effected, thereby enabling the top to revolve, increasing its usefulness at tea. Once more the newspaper notifications of Samuel Williams are of assistance, for in 1783 he retailed "tea-table ketches," used on piecrust and dish-top tables. These tops almost always turned down, so when the occasion arose the tables required little space in the room. John F. Watson, the Philadelphia Annalist, writing in 1828 of the Colonial fashions, informs the reader that "Instead of japanned waiters as now (1828) they had mahogany tea boards and round tea-tables, which, being turned on an axle underneath the centre, stood upright, like an expanded fan or palm leaf, in the corner." Fig. 2 is perfectly suited to a place against the wall, for when the top is tilted, the hairy lion's paw feet, gracefully relieved knees, base, and quite unusual acanthus leaf bulb, are plainly visible. As these piecrust tables were intended to support charming tea sets, in addition to ample between-meal nourishment, they are often a yard or more in diameter, while the total height from the floor was about twenty-seven or twenty-nine inches, allowing but a restricted view of the exquisite bases.

Until recently, when the Metropolitan Museum became the fortunate owner, the mere existence of a hairy paw footed Colonial Chippendale tripod table like that seen in Fig. 2, was simply a dream of those who had studied eighteenth century English designs, and seen the work accomplished in America by artificers of Benjamin Randolph's abil-

ity. Certainly if this Philadelphia genius made the "six (wonderful) sample chairs," two of which have the identical hairy paw foot (one being the magnificent Howard Reifsnnyder wing chair acquired by the Pennsylvania Museum; the other for the first time exhibited by Mrs. Thomas A. Curran at the House of the Colonial Dames of America in Philadelphia during May), the John Cadwalader card table, and perhaps the "Washington" sofa at Independence Hall, why can it not be suggested that Randolph must surely have brought into being a hairy paw foot tea-table to complement these; yet such a one has just now turned up. Whereas the carving on the top of this table is heavy, and was not, in the writer's opinion, executed by the same master hand, the discussion will here be restricted to the expertly finished base, delicately decorated knees, and perfectly cut paw feet, that are of the general feeling of the known Randolph pieces.

Most observers would unreservedly pronounce this rare gem by far the best American tripod table ever discovered. That it is American is unquestioned, that it is fine is equally true, and it is indeed the most ornate thus far uncovered, but in the author's judgment as well as that of the world's renowned experts, it does not possess the exquisite delicacy of carving, nor the justly fascinating shape of that outstanding American masterpiece owned by Mrs. Charles Hallam Keep, Fig. 4. The lovely example shown through the courtesy of Mr. Luke Vincent Lockwood, Fig. 7, is likewise of beautiful quality, but the singular scrolling of the under part of the arched legs, primarily designed to lighten the effect, is in reality too heavy in composition and by comparison

unnecessary. Two very important piecrust tables from Mrs. Thomas A. Curran's collection were seen at the above mentioned exhibition; one having the customary moulded top which is further embellished by a most uncommon etching or minute beading that is pleasingly carved.

In the strictest sense, Fig. 9 does not have the salient characteristics that would at first be expected; nevertheless it is a piece of the best design and most skillful craftsmanship. Indeed it shows the ingenuity and personality of a dexterous artist. Upon cursory observation it may appear to be a late interpretation of the Chippendale mode, or to be more explicit, the degeneration of the true "piecrust." Such is not the case however, for it dates from the same period, and in its way displays a chastity of spirit, and an interesting boldness gracefully exemplified by the contour of the almost unequalled mahogany top. It is probable that this article for household utility and beautification was made, either by special requisition, or as a sample.

Notwithstanding the huge monetary worth the tables here pictured have attained to-day, they were not so valued some thirty odd years ago,

when the mate to the Palmer Collection gem, Fig. 5, was ingeniously described by a loquacious individual as a "boo-kay" table having a top made of "fr-rills," and sold at a public sale in Philadelphia for the now ridiculous price of "five-eighths," an old term used in local sales amounting to *sixty-two and one half cents*. Strange as it may seem but seven of these lovely tables have been dispersed by auction at Philadelphia during something over a quarter of a century. The first was painted green, while the carving was touched with white, and brought *five dollars*. From this humble beginning the price jumped to \$85.00, then \$135.00, \$190.00 or 95, and \$400.00. The last to be auctioned in the Quaker City was in 1922 when the record figure of \$575.00 was realized. But alas, even the most recent limits would seem as absurd now as the rare bargain of the equally rare "boo-kay" table. One of the most exquisite examples selected by Mr. Harry H. Flagler (Fig. 6) was purchased on a stormy day for \$28.00 with a nice Sheraton column mirror "thrown in." Yet who knows but what the high prices of to-day will be the bargains of tomorrow?

BRONZE ATTRIBUTED TO LEONARDO

(Continued from page 17)

expression. Its author, Marco d'Agate, was not the originator of this type. We find a quite similar type in the frescoes of Gaudenzio Ferrari in S. Ambrogio in Milan, dating about seventy years earlier. That brings us to Leonardo's day. And there can be no doubt that Gaudenzio Ferrari drew his inspiration from Leonardo, for these scientific and anatomical studies are completely alien to the temperament and manner of the amiable painter of Vercelli. When, about the beginning of the sixteenth century, the Florentine painter, Lodovico Cardi da Cigoli, modeled his familiar anatomical figure of the *Uomo Scorticato* this was no discovery, but merely a new version of a type already established by Leonardo.

It is permissible to assume that something of the same sort is true in the case of the *Cavallo Scorticato*. The illustrations in Ruini's book date from the last decade of the sixteenth century. How far the bronze statuette antedates them can be determined on other grounds. The assump-

tion that it is of considerably earlier origin is given probability by the marked difference of this representation of the horse from that prevailing in the latter half of the sixteenth century. We shall come yet closer to Leonardo if we compare the *Cavallo Scorticato* with a small wax model, which I have seen in a private collection in Florence (cf. my book, *Leonardo und sein Kreis*, p. 65) and which reveals striking analogies to it. This little wax horse is an experimental model, about 15 cm. high, which has been ascribed to Leonardo by a long-standing tradition. It has been accepted by Dr. Bode, and I share his opinion. If we compare the subtle treatment of the head in the wax and the bronze horses, we cannot but be surprised by their likeness. Even the long waving hair of the tail is the same. Without venturing into the treacherous sphere of conjecture, we may see in the *Cavallo Scorticato* a work of uncommon importance and informative value for the development of Leonardo.

NOTES OF THE MONTH

(Continued from page 50)

the European method. At the same time the Emperor ordered a court-painter, Chin T'ing-piao, to make a copy of *The Five Horses* of Li Kung-lin so that he might make a comparison between Chinese and foreign

methods of painting. The Emperor adjudged the work of Castiglione to be superior." Western influence, through Castiglione and a French painter, Attirët, markedly affected the work of native artists.—H.A.B.



Courtesy German Tourist Information Office

FOR YOUR INDIVIDUAL TRAVEL REQUIREMENTS

Looking through INTERNATIONAL STUDIO's art calendar for the month, it almost seems as if everyone would wish to see all there is to see abroad this summer.

Our Travel Bureau can help you plan your trip to get the most pleasure and comfort.

Though we are expert travel advisors primarily, our sympathies right now are all with those who wish to enjoy the art shows, festivals, exhibitions, salons and auctions in London, Paris, Florence, Germany and elsewhere in Europe. So we are just the people for you to consult.

Come here and discuss with us the details—tariffs, schedules, sailing dates—for the perfect trip.

Without obligation on your part we promise to put our helpful services entirely at your disposal. Or you may write, checking the places that interest you on the coupon below and we will see that the required information is sent you for your leisurely examination.

INTERNATIONAL STUDIO Travel Bureau

Please have information sent me, without obligation, about

- | | | |
|--|--|--|
| <input type="checkbox"/> Great Britain | <input type="checkbox"/> Germany | <input type="checkbox"/> Round the World |
| <input type="checkbox"/> France | <input type="checkbox"/> Austria | <input type="checkbox"/> South Africa |
| <input type="checkbox"/> The Netherlands | <input type="checkbox"/> Czechoslovakia | <input type="checkbox"/> South America |
| <input type="checkbox"/> Italy | <input type="checkbox"/> Russia | <input type="checkbox"/> Bermuda |
| <input type="checkbox"/> Spain | <input type="checkbox"/> The Far East | <input type="checkbox"/> California |
| <input type="checkbox"/> Switzerland | <input type="checkbox"/> Hawaii | <input type="checkbox"/> Canada |
| <input type="checkbox"/> Unescorted European Tours | <input type="checkbox"/> American Mountain Resorts | |
| <input type="checkbox"/> Escorted European Tours | <input type="checkbox"/> American Seashore Resorts | |
| <input type="checkbox"/> European Motor Tours | <input type="checkbox"/> _____ | |

NAME

ADDRESS

Send to INTERNATIONAL STUDIO TRAVEL BUREAU

572 MADISON AVENUE, NEW YORK CITY WICKERSHAM 2-2800

Please do not use this form after August 1st, 1931.



Courtesy of Norman R. Adams, Inc.

BOOTH AT THE PHILADELPHIA ANTIQUES EXPOSITION IN MAY

EXHIBITIONS

(Continued from page 67)

Others less concerned with historic precedent were composed more as decorative schemes in which the fine furnishings of the past receive a new meaning by their arrangement for a house of today.

Among the exhibits of interest was the booth of Norman R. Adams, Inc. English furniture of the eighteenth century, with examples of all the great styles, was arranged to show how perfectly, without strict adherence to any one period, it can be adapted to modern use. A fine Chippendale secretary with a mirror door may be seen in the illustration, as well as two French wall paper panels from a set taken from one of the oldest houses in the Berkshires before its demolition last winter. They are dated C. 1790 and their excellent design is made up of the characteristic wreaths, festoons and arabesques of the period.

Arthur Sussel, with an extensive display of three rooms, featured "a living room with all its furniture Philadelphian; also a Pennsylvania bedroom furnished in curly maple. Two handsome Lowestoft urns dated 1780 are reproduced, a nicely graduated design conforming to their curved shape. Portraits, prints and miniatures by American artists formed a distinguished part of the display of this Philadelphia establishment.

The decorator's art as applied to the showing of antiques was also seen in the display of Frances Wolfe Carey of Haddonfield, New Jersey, who created a small eighteenth century living room in which appeared a three-piece Lowestoft garniture and two full-length silhouettes by Edouart. Also shown were a set of Chippendale dining chairs and a mahogany Hepplewhite sideboard.

Arthur S. Vernay, Inc., presented for the first time outside of New York their important collection of seventeenth and eighteenth English furniture, a list of which describes the items in an unusually lively manner; a satinwood barometer, balloon clock, mahogany spider-leg

table, an apple green porcelain dessert set by Feuillet, gaming and sofa tables, Georgian silver and sporting prints.

Mrs. M. L. Blumenthal of Elkins Park arranged an informal American drawing-room of the Revolutionary period. With a few exceptions the pieces of furniture shown were acquired from their original owners in or near Philadelphia. Another Pennsylvania dealer to exhibit a large number of authenticated antiques was L. P. Aardrup of Lancaster. These included furniture, china, glass and pewter of the famous periods.

Ferdinand Keller of Philadelphia showed English and American Sheffield plate and silver as well as an attractive arrangement for a master's bedroom which featured furniture of Hepplewhite design. William Geiger of Whitmarsh, Pennsylvania, displayed a portrait of Madame Babmetieff by Baron François Gerard, a pair of classical landscapes, and both French and English furniture of the eighteenth century. Joe Kindig of York, Pennsylvania, showed a few pieces of furniture mostly of Pennsylvania origin.

These are only a few of the outstanding items of interest which show the variety and scope of this exposition. If it is less comprehensive than the New York show it gains in being somewhat tinged by local color.

DURING May the Galleries of J. Leger and Son have been showing six paintings by Joseph Birren. This American artist is well represented in the art collections of Chicago, which is his home. The showing of his work at the Leger Galleries is the second one to feature the work of contemporary artists. Frankly decorative in their character, these landscapes are full of sunlight and bright color. The particular technique which distinguishes Mr. Birren's paintings is termed "tactilism" in the foreword to the catalog, written by Bernard Kemp.—J. L.

COME TO HINGHAM

True old Colonial homes, Yankee tradesmen, sunshine and the salty smell of the sea close by,—a charming village to visit; an interesting place to pick up rare and unusual antiques.

Rare Old Glass and China

In a sparkling neat shop across from the depot Miss Anna Wagner will show you odd and beautiful glass and china, exquisite gifts or additions to your own collection. A delightful spot to brouse in, some sunny day this summer.

Fine English and American Antiques

Around the corner in a great white house, a cool barn and the pleasant yard between, Daniel Wagner, veteran dealer of New England, will point out choice sets of chairs, unusual tables, rare highboys picked up in odd corners of New England or shipped direct to him from England. The unusual too,—great ship compasses to add a nautical touch to your porch or boat house, and many other curiosities.

ANNA MAGNER by the depot DANIEL MAGNER around the corner HINGHAM, MASS.



In the Philadelphia Antiques Exposition

CLOCK BY WAGSTAFF, 1766; FROM FERDINAND KELLER

REPORT OF AUCTION SALES

FLAYDERMAN COLLECTION

AMERICAN ART ASSOCIATION ANDERSON GALLERIES, INC. American furniture, glass, silver, pewter, chintzes, Staffordshire and lustre ware, from the collection of Benjamin Flayderman of Boston, sold April 17 and 18, brought a grand total of \$86,320.00. A report of the more important items follows:

- 66—Early American floral and eagle hooked rug; H. Kaufman..... \$1,500
- 238A—Early American silver dome-top tankard by Benjamin Burt, Boston, 1729-1805; Ginsberg & Levy..... 1,400
- 306—Set of six Sheraton carved mahogany side chairs, by Samuel McIntire, Salem, Mass., about 1800; H. Kaufman.... 1,050
- 310—Three Chippendale carved mahogany claw-and-ball foot side chairs, by McIntire, Salem, Mass., 1785; M. Rubin..... 1,500
- 311—Carved mahogany butler's secretary with serpentine front by McIntire, Salem, Mass., 1790-1800, originally owned by Samuel Fessenden; Ginsberg & Levy 1,100
- 314—Paneled room by McIntire from the Putnam-Hanson house, Salem, Mass., about 1790; H. E. Russell, Agent..... 3,300
- 327—Three Chippendale carved mahogany claw-and-ball foot side chairs, originally owned by Nathaniel Silsbee, Salem, Mass., 1770-80; M. Rubin..... 1,125
- 329—Sheraton inlaid mahogany bow-front sideboard made for Robert Eells, by Elisha Bass, Hanover, Mass., about 1800; Israel Sack..... 1,000
- 331—Carved mahogany block-front kneehole desk, Boston, about 1770, originally owned by Capt. Alexander Parriss; Israel Sack 3,100
- 332—Chippendale mahogany claw-and-ball foot wing chair, Massachusetts, 1750-70, originally owned by Gen. Nathaniel Folsom; M. Rubin..... 1,000
- 337—Set of six Chippendale mahogany side chairs, Massachusetts, 1750-70, originally owned by Gen. Artemas Ward; Israel Sack 1,650
- 338—Block-front shell-carved cherry slant-top desk by John Goddard, Newport, R. I.,

- 1760-70; M. Rubin..... 4,000
- 339—Chippendale upholstered mahogany claw-and-ball foot wing chair, Massachusetts, 1730-50; M. Rubin..... 1,300
- 342—Sheraton finely inlaid mahogany and satinwood bow-front sideboard, New England, 1790-1800; Winick & Sherman.. 1,400
- 354—Chippendale walnut scroll-top highboy with Dutch feet, Massachusetts, about 1760; M. Rubin..... 1,000
- 355—Hepplewhite inlaid mahogany and satinwood secretary-bookcase, New England, 1790-1800; H. Kaufman..... 1,150

JUNE AUCTION CALENDAR

BERLIN

HERMANN BALL AND PAUL GRAUPE, Tiergartenstrasse 4, W. 10. Collection of Dr. Max Emden of Hamburg, June 9; French Masters of the nineteenth century, belonging to Streit of Hamburg, June 10.

LONDON

MESSRS. CHRISTIE, MANSON & WOODS, 8 King Street, St. James's Square. Collection of Old English, French and Italian furniture, Chinese porcelain and objects of art, formed by Henry Hirsch, Esq. of London, June 10; Gothic tapestries and embroideries, from a famous Continental source, June 11; paintings by Old Masters, property of Henry Hirsch, Esq. of London, June 12.

MUNICH

HUGO HELBIG, PAUL CASSIRER OF BERLIN AND FREDERICK MULLER (A. MENSING) OF AMSTERDAM. First part of the collection of Marzell von Nemes, June 16-19.

PARIS

GALERIE GEORGES PETIT, Me. Lair Dubreuil, auctioneer, Messrs. Feral, Catroux, Mannheim, Léman and Portier, experts. The Octave Homberg collection, June 3, 4 and 5.

TAKE YOUR VACATION IN EUROPE ... IT NEED COST NO MORE!

Europe THIS SUMMER AT A FARE hardly fair to us!



Spend no more over there—probably less—than if you stay at home. With what you save, get new clothes—both here and over there to make it a snappy-looking journey. Remember, American money goes farther abroad. As a great store says, "It's smart to be thrifty," and you can be both in Europe this year...especially if you travel White Star, Red Star or Atlantic Transport Line. Take *Majestic*, world's largest ship; *Olympic*, *Homeric*, *Belgenland*, *Minnewaska* or *Minnetonka*, the latter two First Class exclusively.

Many de luxe cabin ships in addition, including the new *Britannic*, largest of the type.

Also amazingly solid comfort in Tourist third cabin where it's almost a shame to pay so little—\$105 and up!

Satisfactory accommodations—all classes—if you act quickly.

Spend less this summer—part here, part in *Europe*...a wonderful way, we think, to eat cake and have it too.

30 Principal Offices in U. S. and Canada. Main Office, No. 1 Broadway, New York. Authorized agents everywhere.



WHITE STAR RED STAR

ATLANTIC TRANSPORT International Mercantile Marine Lines

The Collector's Exchange

A DEPARTMENT FOR THOSE WHO WISH TO BUY, SELL OR EXCHANGE ANTIQUES, OLD OR RARE BOOKS, PRINTS, MAPS, AUTOGRAPHS, PICTURES, STAMPS, COINS.

Rates and Terms: Advertisements must be paid for when submitted at 15 cents per word for each insertion; minimum charge \$3.00. Count each word, initial or whole number as a word, complete name as one word and complete address as one word. Copy must be in by the 10th of the current month for the issue of the succeeding month.

Answers to Advertisements: When the address given is by number only, replies should be addressed No.c/o International Studio, 572 Madison Avenue, New York.

For additional information address
The Collector's Exchange,
INTERNATIONAL STUDIO

572 Madison Avenue

New York

Antique House, Panel work for sale. House can be sold separate. Luigo Boido, Box 205, R. D. 1, Torrington, Connecticut.

Authentic Antiques, direct importations, Furniture, China, Glass, Sheffield, Pewter, Crystal Chandeliers, Clocks, Mirrors, Prints, Lamps, etc. Enquiries solicited. Scotch Antique Shop, 818 North Central Avenue, Glendale, California.

Child and Dolphin Zinc Fountain Ornament, \$40. Many interesting and beautiful things for your home. Write for list. Maple View Antique Shop, Maple View, N. Y.

Choice collection of rare old Persian miniatures, fine condition, authentic; one polo subject of 16th Century. Mrs. J. W. Young, 426 South Michigan Avenue, Chicago, Illinois.

Currier & Ives prints and other antiques, portraits, painting, glass and china, at specially reduced prices. Write for our free lists. Whitlock's Book Store, Inc., 15 Broadway, New Haven, Connecticut.

Currier profits big knowing values. List of best 600 up to \$2,000, only \$1. E. G. Countryman, State Castle, Syracuse, N. Y.

Do you know? There is an antique shop in Dillsburg, York County, Pa. Tourists, guests, customers, welcome. Closed Sunday. Caroline Logan.

First Hawaiian Pottery. Glazed, unusual and interesting. \$2 to \$7. Mostly 8" bowls. Yasuo Kuboki, Box 796, Honolulu, Hawaiian Islands.

Hand-Hooked and Braided Rugs, Chair and Table Mats, Wall Hangings and Cricket Tops. Mrs. Cora J. Smith, Cambridgeport, Vermont.

Museum material for collectors. Have choice Siam, Java, Korean, Tibetan, Mongolian, antique Japan, Chinese. Rare and scarce specimens, also old paintings from these countries. Grace Nicholson's Shop, 46 North Los Robles Avenue, Pasadena, California.

Old Chinese Porcelains for sale. June Cole, 835 Madison Avenue, New York. REgent 4-4321-4322.

Paintings: Restored, Cleaned, Re-varnished, Relined, Transferred. Expert. References: Museums, Dealers, Collectors: Odger Roust, 620 Lexington Avenue, New York. Telephone: Wickersham 2-7526. Member of Antique and Decorative Arts League.

Rare Queen Anne day-bed, eight carved legs and stretchers; handsome gilt mirror, Adam type. Photographs on request. Box 108, Norwich, Connecticut.

Research and information about Painting, Sculpture, Engraving and Applied Arts. Ch. Aronson, 71 rue de la Glaciere, Paris (13°), France.

Two Pairs carved and gilded, three light, fifteenth century mirror wall esconces. Wired for electricity, suitable with Italian, Spanish, or early Georgian decorative scheme. Height, 24 inches; price reasonable. R. Ward, 282 Beacon Street, Boston, Massachusetts.

Wanted—Old U. S. Stamps, especially on envelopes used before 1880; also autographs. Colonial documents. Good prices paid. B. F. Borhek, 53 State Street, Boston, Mass.

BYZANTINE ART

(Continued from page 23)

Hellenistic art, with its variety of movement and posture, was abandoned in favor of hieratic dignity and rigidity. It is true that certain manuscripts of a popular type, which greatly influenced the last phases of Byzantine art, and others, which, like the Paris MSS. 139 and 510, were closely dependent on antique models, retained the old naturalistic arrangement. But a comparison between the ivories of the late fifth and early sixth centuries, such as the relief from the Bargello with the Empress Ariadne (p. 6), the diptych of Anastasius (p. 23), from the Bibliothèque Nationale, and the Louvre cameos with figures of saints, (p. 22), dating from the twelfth and thirteenth centuries, shows the persistence of a very strong tradition.

This tradition of military discipline, with the figures at attention and all the details of regalia and accoutrement scrupulously rendered, bears eloquent witness to the survival of the Roman idea. And this remains, in spite of Hellenistic forms and Persian ornament, one of the striking realities of Byzantine art.

BOOKS RECEIVED

THE ANCIENT PLATE OF THE DRAPERS' COMPANY. By M. A. GREENWOOD. Oxford University Press, New York. Price \$8.00.
ESTIMATES IN ART. Second series. FRANK JEWETT MATHER, JR. Henry Holt & Company, New York. Price \$2.50.
A SHORT GUIDE TO THE ART OF EUROPE. By MARTHA HOWEY. Houghton Mifflin Company, Boston. Price, \$2.50.
MODERN ARCHITECTURE. By FRANK LLOYD WRIGHT. Princeton University Press, Princeton, N. J. Price, \$4.00.
COUNTRY HOUSES. By FRANK J. FORSTER. William Helburn, Inc., New York. Price \$15.00.
PATTERN IN WESTERN EUROPE 1180-1900. 2 Vols. By JOAN EVANS. Oxford University Press, New York. Price \$50.00.
BRITISH WATER COLOUR PAINTING AND PAINTERS OF TODAY. By J. LITTLEJOHNS. Isaac Pitman & Sons, New York. Price \$7.50.
READINGS IN ART APPRECIATION. Compiled by Alfred Mansfield Brooks. Marshall Jones Company, Boston. Price \$2.50.

FRANK SWIFT CHASE

Classes in Landscape Painting
NANTUCKET, MASS.

July and August

Old Town and Harbor, Rolling Moors and the Sea. For information address Woodstock, N. Y.

ART SCHOOL OF BOSTON UNIVERSITY

Vocational art. 4-year course with certificate 5-year course with B. S. in Education. Saturday morning classes for high school students. 10 minutes from heart of Boston. Dormitory. Privileges of University life. Catalog.
Dean A. H. WILDE, 97 Huntington Ave., Boston, Mass.

Thurn School of Art

East Gloucester, Massachusetts
JUNE 29 TO SEPT. 5

"The excitement of studying with you is that work becomes an adventure in self-discovery."—A STUDENT.
You can enjoy this experience. Send now for Circular S.

Schools

SCHOOL OF ART

of the
JOHN and MABLE RINGLING
ART MUSEUM

Connected with the Southern College, Sarasota, Fla.—on the Bay.
Oct. 1, 1931—May 15, 1932

Nationally Famous Instructors

Courses in Fine and Applied Art
Drawing—Painting—Design

Special Outdoor Painting Classes

Regular college work leading to a Bachelor's degree given at Art School. The famous Ringling Museum contains the most comprehensive art collection in America, and is available to all students.

Study in a semi-tropical setting.

Golfing — Swimming — Fishing

For catalogue, address

LUDD M. SPIVEY

M.A., B.D., LL.D., Ed.D., President
Sarasota, Florida

California School of Fine Arts

(Formerly Mark Hopkins Institute)

SAN FRANCISCO

Summer Session

June 22-August 1

Professional courses in painting, design, Normal and applied arts.

Write for special catalogue

LEE F. RANDOLPH, Director

The NEW YORK SCHOOL of INTERIOR DECORATION

578 MADISON AVE-NEW YORK
SHERRILL WHITON, DIRECTOR
PRACTICAL TRAINING COURSE
Summer Term Starts July 6th
Send for catalog 18-R
HOME STUDY COURSES
Start any time—Catalog 18-K

MASTER-SCHOOL OF INTERIOR DECORATION of WASHINGTON

For Practical Results Study At
1206 Eighteenth Street, N.W.
RUDOLPHE de ZAPP, Director
Booklet on Request
Practical Instruction and Training by Experts



PHOENIX ART INSTITUTE

Faculty of outstanding artists
Thomas Fogarty, Franklin Booth, Walter Beach Humphrey, Walter Biggs, Alvin Commercial Art, Illustration, Painting. Limited classes. Advanced classes help professional artists to increased success. Day, evening, home study courses. Summer term. Send for Bulletin S.
350 Madison Avenue, New York, N. Y.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

Broad and Cherry Sts., Philadelphia
The Oldest Fine Arts School in America
DRAWING, PAINTING, ILLUSTRATION, SCULPTURE
Illustrated Booklet
Address Eleanor T. Fraser, Curator

CHOUINARD SCHOOL OF ART

Summer School, July 6-August 15. All branches fine and applied arts. Catalogue upon request. Fall session begins September 14.
741 SOUTH GRANDVIEW
LOS ANGELES, CALIFORNIA

USE

Rembrandt
COLORS

TALENS & SON
APELDOORN HOLLAND

U.S. DISTRIBUTING OFFICE IRVINGTON N.J.

BACO BATIK DYES

POWDER OR LIQUID

also (Recognized Standard)
BEAUTIFUL BATIK PATTERNS

Write for information—Free

BACHMEIER & CO., Inc., Dept. 10
438 West 37th Street New York City

When corresponding with schools advertised in these pages, you will find it an advantage to identify yourself as a reader of INTERNATIONAL STUDIO

Directory of

SUMMER SCHOOL OF PAINTING

At SAUGATUCK, MICH.

Under the auspices of
THE ART INSTITUTE
ALUMNI ASSOCIATION

June 29 to August 29

Instructors

FREDERICK F. FURSMAN
ALBERT KREHBIEL

Classes in Landscape and Figure painting,
Drawing, Composition and Color.

For catalogue, address

Secretary, Summer School of Painting,
Saugatuck, Mich.

BROADMOOR ART ACADEMY

28 West Dale St.

COLORADO SPRINGS, COLORADO

SUMMER SCHOOL

June 8th to August 29th, 1931

FACULTY

BOARDMAN ROBINSON WILLARD NASH
Life Landscape

Write for Catalogue

THE BROWNE ART CLASS

PROVINCETOWN, MASS.

INSTRUCTOR

GEO. ELMER BROWNE, N. A.

WRITE FOR CIRCULAR E.

BOX 453

PROVINCETOWN, MASS.



MASTER INSTITUTE
OF ROERICH MUSEUM
Music—Painting—Sculpture
Architecture — Opera Class
Ballet — Drama — Lectures
Courses in Painting and Drawing
based on Dynamic Symmetry.

Enrollment now open—
Send for Catalog "I."

310 RIVERSIDE DRIVE, NEW YORK CITY
Clarkson 2-1717 Academy 2-3860

Taylor Art School

Saugatuck, Michigan June to Sept.
Advanced Portrait Class. Wellington J. Reynolds
Outdoor Figure Class } ...Cora Bliss Taylor
Landscape }
Still Life }
Children's Department...Dorothea De Haven
Evening Sketch Class
Write for Circular e/o Cora Bliss Taylor
Saugatuck, Mich. Box 315

Scott Carbee School of Art

Instructors: Elwyn G. Gowen,
Design and Interior Decoration;
George E. Lambert, Jr., Com-
mercial Art; William F. Stech-
er, Illustration; Scott C. Car-
bee, Fine Arts—and Assistant
Teachers. Write for Catalog A
Kenmore 2547

126 Mass. Ave., Boston

The Harrisburg School of Art

Drawing, Painting in Oil, Water-color.
Outdoor Sketching.

Summer Classes

Harrisburg, Pa. (on the Susquehanna River)
June 22nd-Aug. 15th.
Bay Head, N. J. (Barnegat Bay and Ocean)
July 1st-Sept. 1st.
HARRISBURG, PENNA. Catalog on request.

Columbia University in the City of New York

Offers a HOME STUDY

DRAWING AND PAINTING

By the A. K. Cross Vision-Training Method

"THIS does for drawing and painting
what has done for light and power." Jos. J. Ross
It is the only method that offers the student
power to do original work from nature.

Columbia University, University Extension, Home Study
Please send me complete information about
Painting by the A. K. Cross Vision-Training Method

NAME.....

ADDRESS..... Int. Studio

EASTPORT SUMMER SCHOOL OF ART

EASTPORT, MAINE

GEORGE PEARSE ENNIS
DIRECTOR AND INSTRUCTOR OF
PAINTING

ROBERT C. CRAIG, Teacher Training
HILTON LEECH, Etching

July 1st to August 26th

FOR INFORMATION
AND CATALOG ADDRESS

Gladys Atwood Ennis

67 West 87th Street N. Y. City

After June 15th, Eastport, Me.

The Traphagen School of Fashion



Intensive Six Weeks Summer Course
Under direction of Ethel Traphagen

All phases from elementary to full mastery of
costume design and illustration, textile and
stage design taught in shortest time consistent
with thoroughness. Day and Evening Courses.
Sunday, Nude Drawing and Painting Class.
Incorporated under Regents. Certificates given.
Our Sales Department disposes of student
work. Send for Catalog I.

1680 Broadway (near 52nd St.) New York

COLLEGE OF FINE ARTS SYRACUSE UNIVERSITY

ART, MUSIC AND ARCHITECTURE

Four-year courses in PAINTING, IN-
TERIOR DECORATION, DESIGN, ARCHITEC-
TURE, ILLUSTRATION AND COMMERCIAL
ART, PUBLIC SCHOOL ART.

Leading to the degree Bachelor of Fine Arts
SUMMER SESSION, JULY 6 TO AUGUST 14
HAROLD L. BUTLER, Dean, Syracuse, N.Y.

GRAND CENTRAL SCHOOL OF ART

Individual talent developed by successful modern artists.
Courses in Painting, Drawing, Etching, Sculpture, Com-
mercial and Applied Arts and Interior Decoration. Summer
sessions in Provincetown and New York City.
Catalogue.
7008 Grand Central Terminal, New York City

VESPER GEORGE

School of Art 300 Students
PROFESSIONAL COURSES
FOR EARNEST STUDENTS

Profusely Illustrated Booklet

BOSTON SUMMER
SCHOOL

44 St. Botolph Street, Boston



The Grosvenor School of Modern Art

33 Warwick Square, London
S. W. 1, ENGLAND

Principal, IAIN MACNAB, F.R.S.A.,
A.R.E.

Special arrangements made for students
temporarily in London



Courtesy of the Residence Gallery, Chicago
 "ARCHWAY, CORDOBA," BY FLORENCE WHITE WILLIAMS

JUNE ART CALENDAR

NEW YORK

ARTHUR ACKERMANN AND SON, 50 East 57th St. Old English coaching prints and views, through June.

THOMAS AGNEW & SONS, 125 East 57th St. Old paintings, drawings and engravings.

ARDEN GALLERY, 460 Park Ave. Garden furniture and sculpture.

BALZAC GALLERIES, 102 East 57th St. Modern French and American painters.

JOHN BECKER GALLERIES, 520 Madison Ave. Woodcuts, lithographs and line drawings, including the work of Calder, Wilenchick, Pinto and others, through the summer.

BELMONT GALLERIES, 137 East 57th St. Paintings by Old Masters, through June.

BONAVENTURE GALLERIES, 536 Madison Ave. Autographs, rare books and objects of art.

PAUL BOTTENWIESER, 489 Park Ave. Paintings by Old Masters.

BOWER GALLERIES, 116 East 56th St. English eighteenth century portraits.

JAMES D. BROWN, 598 Madison Ave. Paintings, porcelains, rare fabrics and objects of art.

BROWNELL-LAMBERTSON GALLERIES, 106 East 57th St. Modern dining room and ceramics, through June.

DR. OTTO BURCHARD GALLERY, 13 East 57th St. Chinese bronzes of the Ch'in and Han periods, through June.

ERIC CARLBERG GALLERIES, 17 East 54th St. English eighteenth century portraits and sporting prints.

THERON J. DAMON GALLERIES, 52 East 56th St. Garden and terrace ornaments, through June.

DOWNTOWN GALLERY, 113 West 13th St. Paintings and sculpture by American contemporary artists, through June.

A. S. DREY, 680 Fifth Ave. Paintings by Old Masters.

DURAND-RUEL GALLERIES, 12 East 57th St. Paintings by French artists.

EHRLICH GALLERIES, 36 East 57th St. Old Masters and English antique furniture.

FERARGIL GALLERIES, 63 East 57th St. American Colonial portraits and garden sculpture, through June.

FIFTY-SIXTH STREET GALLERY, 6 East 56th St. Garden sculpture by American sculptors, through June.

PASCAL M. GATTERDAM, 145 West 57th St. Paintings by American artists.

GRAND CENTRAL GALLERIES, 15 Vanderbilt Ave. Annual Founders' Exhibition, through the summer.

MRS. HACKETT GALLERY, 9 East 57th St. Paintings by Emmanuel Romano, Simka Simkhovitch, Dietz Edzard, Beagary and others; sculpture by Boris Lovet-Lorski and Heinz Warneke, through the summer.

MARIE HARRIMAN GALLERY, 61-63 East 57th St. Contemporary French artists.

P. JACKSON HIGGS, 32-34 East 57th St. Old Masters and works of art.

EDOUARD JONAS GALLERIES, 9 East 56th St. French and English portraits, through June.

KENNEDY & COMPANY, 785 Fifth Ave. Prints of Audubon's "Birds of America," through June.

FREDERICK KEPPEL & COMPANY, 16 East 57th St. Etchings by Old and Modern Masters.

F. KLEINBERGER GALLERIES, 12 East 54th St. Paintings by Old Masters.

M. KNOEDLER & COMPANY, 14 East 57th St. Prints by Old Masters.

J. LEGER & SON, 695 Fifth Ave. Paintings by Old Masters.

JOHN LEVY GALLERIES, 1 East 57th St. Old Masters and English portraits.

LITTLE GALLERY, 29 West 56th St. Garden pottery, through June.

MACBETH GALLERIES, 15 East 57th St. Paintings and etchings by American artists.

METROPOLITAN GALLERIES, 730 Fifth Ave. English, Italian, Dutch and Spanish paintings by Old Masters of the seventeenth and eighteenth centuries.

MILCH GALLERIES, 108 West 57th St. Paintings, etchings and sculpture, through the summer.

N. MONTROSS GALLERIES, 785 Fifth Ave. American artists, through June.

MUSEUM OF MODERN ART, 730 Fifth Ave. Memorial exhibition of paintings in the collection of Miss Lizzie P. Bliss.

NEWHOUSE GALLERIES, 11 East 57th St. Decorative portraits and landscapes of the eighteenth century.

ARTHUR U. NEWTON GALLERIES, 4 East 56th St. Eighteenth century English portraits and sporting pictures.

PARK GALLERY, 561½ Madison Ave. Portraits by Howard L. Hildebrandt and pastel portraits of children by Edna Frances Edell and others.

PEARSON GALLERY OF SCULPTURE, 54 Fifth Ave. Replicas from antique bronzes.

POTTERS SHOP, 755 Madison Ave. Garden sculpture and accessories, through June.

REINHARDT GALLERIES, 730 Fifth Ave. Old Masters and modern French and paintings.

ROBERTSON-DESCHAMPS GALLERIES, 415 Madison Ave. Modern etchings and drawings.

SCHWARTZ GALLERIES, 507 Madison Ave. Marine paintings by various artists.

JACQUES SELIGMANN GALLERIES, 3 East 51st St. Water colors and paintings by modern artists, through June.

SILBERMAN GALLERY, 133 East 57th St. Old Masters and objects of art.

YAMANAKA GALLERIES, 680 Fifth Ave. Oriental art.

HOWARD YOUNG GALLERIES, 634 Fifth Ave. American, English, Spanish, Dutch and Italian landscapes by Old and Modern Masters, through June.

BOSTON

CASSON GALLERIES, 575 Boylston St. English sporting paintings, Old Masters and miscellaneous etchings.

SCHERVÉE STUDIOS, 665 Boylston St. Etchings of ships and the sea.

ROBERT C. VOSE GALLERIES, 559 Boylston St. Old and Modern Masters.